

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

#### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + Refrain from automated querying Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

#### **About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/



# CATALOGUE

OF THE

# MANUSCRIPT MUSIC

IN THE

BRITISH MUSEUM.

WOODFALL AND SON, ANGEL COURT, SEINNER STREET, LONDON,

胜

Britisti museum. Erstet, e ma morrista.

# CATALOGUE

OF THE

# MANUSCRIPT MUSIC

N THE

BRITISH MUSEUM.

PRINTED BY ORDER OF THE TRUSTEES.

LONDON, MDCCCXLII.



## ADVERTISEMENT.

In the present Catalogue is comprised a notice of the whole of the volumes relating to Music, contained in the Department of Manuscripts in the British Museum, up to the present period; with the exception only of such small pieces of musical notation, intermixed with Church Services, as were thought of not sufficient importance to be separately described. In preparing this Catalogue for press, the Public are chiefly indebted to the assiduity and labor of Thomas Oliphant, Esq., Secretary of the Madrigal Society, whose knowledge of the subject rendered his services of peculiar value; and to insure greater accuracy, the whole of the descriptions given have been subsequently compared with the originals, and revised by the Keeper of the Manuscripts.

F. MADDEN.

British Museum, 8th Dec. 1842.

こうことのからのこととを

# GENERAL CATALOGUE

OF

# MANUSCRIPT MUSIC.

1.

"Modus intonandi Hymnos per totum annum." Beginning, "Dominica in adventu Domini." Vellum. Duodecimo. xvth cent. [Royal Mss. 2 A. ii. fol. 94.]

2.

"Regula Sancti Bernardi de modo psallendi et cantandi in ecclesià." Begin. "Venerabilis sanctus Bernardus;" [See Ms. Harl. 5235. fol. 125.] followed by a note regarding the six syllables used in solmization. The volume in which this piece is contained, was written by "Johannes Celston," in 1466, as appears by a note at the end. Vellum. Quarto. [Royal Mss. 5 A. vi. fol. 30. b.]

3.

The Genealogy of Christ, in Latin, adapted to musical notes.

A leaf is wanting in the middle. Vellum. Quarto. XIIIth cent. [Royal Mss. 7 A. iv. fol. 68.]

4.

Latin Hymns:

To the Virgin Mary. ff. 35 and 110 b. xivth cent. For different occasions. fol. 116. xvth cent. Vellum. Quarto. [Royal Mes. 7 A. vi.]

Digitized by Google

5. French Songs for three voices, in separate parts: the following

L'eure est venue. [Score	d by	y D	r.		Elle en est hors du cueur . fol. 39
Burney. See Add. Ms. 1.	1,5	B5.	] f	.21	Alez regret 40
Despitant fortune	•		٠.	22	De vous amer follement 41
A la mignonne de fortune				23	La regretée. (Heyne.) 42
Car qui en voudroit				24	Je n'ay dueil 43
Si vous voulez				25	Id 44
N'ay je pas droit				26	Car Dieu voulut 45
En attendant				27	Royne des flours 46
Il n'est vivant				28	Mon souvenir me fait morir 47
Vostre beaulté				29	L'eure que premier. (Bouvel.) . 48
C'est mal cherce				30	Sire, se vous ne pourvoyez. (Cres-
En effait				31	pieres.) 49
Par ung jour de matinée				32	Que vous madame. (Josquin.) . 50
Pour faire l'arlkymie d'an	ou	rs		33	Je say tout ce qui me nuyst à
C'est trop sur amours .				34	savoir 51
Soit pres ou loing				35	Je voiz partout 52
Se je vous eslongne				36	Nuit et jour sans repos 53
Helas de vous					Mes pensées ne me lessent 54
Ce n'est pas jeu				90	Mon cueur loyal 55

6.

A book of Latin Hymns for the Festivals. Vellum. Quarto. XIIth cent. [Royal Mss. 2 B. iv.]

7.

A tract, intitled "The Praise of Musick, the profite and delight it bringeth to Man, and other the creatures of God, and the necessarye use of it in the service and Christian Churche of God." Begin. "As it may welle be counted a needles labour." Folio. Early part of the xviith cent. [Royal Mss. 18 B. xix. fol. 72.]

8.

X

A description of the musical instruments mentioned in the Old Testament; ascribed to St. Jerome. Begin. "Tibi, Dardane, de aliis." Vellum. Quarto. x1th cent. [Royal Mss. 8 c. iii. fol. 1.]

Printed among the works of St. Jerome, ed. Paris, fol. 1706. tom. v. col. 191.

9.

A book of Latin Hymns, in musical notation, without lines; a beautiful manuscript. Vellum. Quarto. xith cent. [Royal Mes. 8 c. xiii.]

Three anonymous treatises, begin.

"Est autem unisonus," fol. 50. xivth cent.

"Cum in isto tractatu de figuris." fol. 54. xivth cent.

"Cognita modulatione melorum." fol. 59. x111th cent.

Vellum. Quarto. [Royal Mss. 12 c. vi.] addit.
See other copies of these treatises in Ms. Sleane 4909.

#### 11.

St. Augustine, his six books on Music (composed towards the end of the fourth century). They are printed with his other works. Vellum. Folio. xivth cent. [Royal Mss. 5 p. x. fol. 30.]

#### 12.

A volume, finely written, containing a Latin poem in honour of King Henry VIII., beginning "Psallite felices," set to music for four voices by — Sampson; also Latin Motetts for three, four, and five voices, one of which is composed by Sampson, and another by Benedictus de Opiciis. At the beginning is a circular enigmatical "Canon fuga in dyatessaron," with an illuminated rose in the centre. This volume belonged to Henry VIII. On the fly-leaf is the following inscription, "Me fieri ac componi fecit, P. O. 1516." Vellum. Folio. [Royal Mss. 11 E. xi.]

#### 13.

A finely written collection of Latin Hymns or Motetts for four voices, originally belonging to King Henry VIII. The composers' names do not appear.

Bound up with this volume is an enigmatical canon in a circular form, to the words "Honi soit qui mal y pense." Vellum. Folio. Early part of the xvith cent. [Royal Mss. 8 G. vii.]

#### 14.

The Lamentations of Jeremiah, in Latin, for five voices, in separate parts. 5 vols. Quarto. xvith cent. [Append. to Royal Mss. 12-16.]

#### 15.

Motetts to Latin words, for six, eight, nine, and ten voices, collected by, or originally belonging to, Dyricke Gerarde, whose name is on the title-page. Two of the part books are im-

perfect at the beginning. The composers' names are not

given.	no composers induces are not
Derelinquat impius fol. 1	Viri Galilei fol. 29 b.
Gloria tibi Trinitas (cum pari-	Cumque intuerentur 30 b.
bus vocibus) 2	Non meminerat Deus 31 b.
Nunquid adheret 2 b.	Omnis caro fœnum 32 b.
Et factus est 3 6.	Vere fænum est populus 33 b.
Puer qui natus est 4 b.	Magi veniunt 34 b.
Hic precursor $\dots \dots 5b$ .	Interrogabat magos 35 b.
Domine clamavi 6 b.	Domine da mihi 36 b.
Vide humilitatem (canon in dia-	Honor virtus et potestas 37 b.
pente) 7 b.	Trinitati lux perhennis 38 b.
Animam meam 8 b.	In monte Oliveti 39 &.
Congregamini et properate 9 b.	Verumptamen non sicut ego volo 40 b.
Aspice Domine 10 b.	Deus qui superbis 41
Letare Jherusalem 11 b.	Ego autem cantabo 41 b.
Quare tristis 12 b.	Timor et tremor 42 b.
Versa est in luctum 13 b.	Exaudi Deus 43
Cutis mea denigrata est 14 b.	Hodie nobis coelorum rex 43 b.
Da mihi domine 15 b.	Gloria in excelsis 44 b.
Occurrerunt Maria et Martha . 16 b.	Angelus ad pastores 45
Videns Jesus 17 &	Hodie Christus natus est 45 &.
Dum transisset 18 &	Murus seneus
Et valde mane 19 &	In tribulatione mea 47 b.
Tribulationem nostram 20 &	Laudate Dominum 48
Venite ad me 21 &.	Noe, noe, exultemus 48 &
Sic Deus dilexit	Laudemus omnes
Peccantem me quotidie 23 &	Illuminare Jherusalem 49 b.
Deus in nomine tuo 24 å.	Cognovi Domine 50
Domine ne memineris	Veniant mihi 50 b.
Adjuva nos Deus	Gratia vobis
-Ad te levavi	
	Laus Deo patri 51 b.
Miserere nostri 28 &	

# N.B. The foliation refers to the Superius Book.

6 vols. Oblong Quarto. xvith cent. [Append. to Royal Mes. 17-24.]

#### 16.

Motetta and Monga to Latin, French, English, and Italian words. It does not appear for how many voices they were written; but only three parts are here given: viz., Cantus, Contra Tenor, and Tenor.

At the end of the Contan book is a fragment of what seems to be a canon in four parts, composed by Dyricke Gerarde, by whom probably the collection was made. The names of the composers do not appear.

Haviona vora mny	. nil	4	In lungim at la hergiere.	fol.	. 8 &.
Pandalidon .		4 4	Proporta mea Domine		9 &.
Angelus Ihmini		4 %	L'e mois de May		10 L
Egn Dimilion		4.6	Minimum mei Denn		11 &
Medicina Jeducita		n //	Al samp see oh and sitte oil it.		126.
Johnsamment II falet		7 1	Misit me vivens Pater		134

MANUSCRIPI	RUSIC.							
Proba me Domine . fol. 14 b. Prenez plaisir 15 b. Oncques amour 16 b. Tant que en amour 17 b. Amour au cœur (omitted in Te-	Si bona suscepimus fol. 27 b.  Dominus dedit, Dominus abstulit 28 b.  Parvulus filius hodie natus est . 29 b.  Fremuit spiritus Jhesus 30 b.  Levavi oculos meos 31 b.							
nor Book)	Mon cœur chante							
Je suis ames	to the Cantus Book.							
17.  Motetts, Songs, and Madrigals to French, Latin, and Italian words, for four, five, six, and eight voices; some of which are composed by Dyricke Gerarde. In separate parts.								
	Puer qui natus est . fol. 13 b. Pettite fleur							
26-30.]								
Motetts and Songs to Latin, English, and French words, for five, six, and eight voices. A collection apparently made by Dyricke Gerarde. The composers' names are not given.								

Christus factus est . . . fol. 2 b.

Propter quod et Deus . . . 3 b. Fortem vocemus . . . . 4 b.

Se dire je l'osoye . . . fol. 6 b.

Vivre ne puis . . . . . 7 b.
Je ne scay pas coment . . . 8 b.

Honor virtus et potestas   10 &   Sic Deus dilexit   36 &	Benedictus Dominus fel. 9 b.	Je suis amoureulx fol. 36
Miserere mei   11 b   Le souvenir d'aimer   37		
Convertere Domine   12		
O Maria, vernans rosa		•
Levavi oculos meos   13 b.   Domine clamavi (canon ad lun-   Dictes pour quoy   14		
Dictes pour quoy   14	•	
Vivons joieusement         . 14 bs.         Vide humilitatem meam         . 40 b.           Adieu non esperance         . 14 bis.         Peccantem me quotidie         . 40 b.           Adieu mon esperance         . 14 bis.         Deus in nomine tuo         . 41 b.           Aspice, Domine         . 15 b.         Je suis desherité         . 42 b.           Hodie nobis.         . 15 b.         Je suis desherité         . 42 b.           Ego autem cantabo         . 16 b.         Pur une las j'endure         . 43 b.           Oncques amour ne fust         . 17 b.         Rejouissons nous         . 43 b.           Amour au oceur me poincte         . 17 b.         Playsir n'ay plus         . 44 b.           Tu Bethleem         . 18 b.         Playsir n'ay plus         . 44 b.           J'ay si fort battailles         . 18 b.         Domine ne memineris         . 46 b.           En attendant secours         . 19 b.         Adjuva nos         . 47 b.           Tua est potentia         . 20 b.         Adjuva nos         . 47 b.           Tua est potentia         . 20 b.         Tribulationem nostram         . 48 b.           Misericordia et veritas         . 21 b.         Mon cœur chante         . 48 b.           Je ne suis pas de ces gens la         . 22 b.<		
Adieu l'espoir		
Adieu mon esperance       14 bis, b.       Deus in nomine tuo		Peccantem me quotidie 40 b.
Aspice, Domine	Adieu mon esperance 14 bis. b.	
Hodie nobis		Reveillez vous 41 b.
Vivere vis recté         16         Puis que fortune         42 b           Ego autem cantabo         16 b         Pur une las j'endure         43           Oncques amour ne fust         17         Rejouissons nous         43 b           Amour au cœur me poincte         17 b         Playsir n'ay plus         44 b           Tu Bethleem         18         Tant ay souffert         45 b           J'ay si fort battailles         18 b         Domine ne memineris         46 b           En attendant secours         19 b         Adjuva nos         47 b           Congregati sunt inimici         20         Venite ad me         47 b           Tua est potentia         20 b         Tribulationem nostram         48           Misericordia et veritas         21 b         Mon cœur chante         48 b           Je ne suis pas de ces gens la         22 b         Hellas quel jour         49 b           Pour une seulle         23         Le rossignol         50 b           Ce mois de May         23 b         Laudemus omnes         89 b           Puis qu'elle a mis         24 b         Noe, noe, exultemus         91 b           Yf Phebus stormes         26 b         Laudate Dominum         91 b           Yf Phebus stormes		Je suis desherité 42
Oncques amour ne fust         17         Rejouissons nous		Puis que fortune 42 b.
Oncques amour ne fust         17         Rejouissons nous	Ego autem cantabo 16 b.	Pur une las j'endure 43
Amour au cœur me poincte . 17 b. Tu Bethleem		•
Tu Bethleem       . 18       Tant ay souffert       . 45 b.         J'ay si fort battailles       . 18 b.       Domine ne memineris       . 46 b.         En attendant secours       . 19 b.       Adjuva nos       . 47         Congregati sunt inimici       . 20 b.       Tribulationem nostram       . 48 b.         Tua est potentia       . 20 b.       Tribulationem nostram       . 48 b.         Je ne suis pas de ces gens la       . 22 b.       Mon cœur chante       . 48 b.         Je ne suis pas de ces gens la       . 22 b.       Hellas quel jour       . 48 b.         Pour une seulle       . 23       Le rossignol       . 50 b.         Ce mois de May       . 23 b.       Leudemus omnes       . 89 b.         Puis qu'elle a mis       . 24 b.       Noe, noe, exultemus       . 91         Mon cœur chante       . 25 b.       Laudate Dominum       . 91 b.         Yf Phebus stormes       . 26 b.       Respice in me       . 92 b.         Le bergier et la bergiere       . 27 b.       Deus in nomine tuo       . 93 b.         Aiez pitie de vostre amant       . 28       Eoce enim Deus       . 94 b.         Pere eternel (apres le repas)       . 26 b.       Fortem vocenus       . 95 b.         Je ne me puis tenir d'aimer<	Amour au cœur me poincte 17 b.	Playsir n'ay plus 44 b.
J'ay si fort battailles       18 b.       Domine ne memineris       46 b.         En attendant secours       19 b.       Adjuva nos       47         Congregati sunt inimici       20       Venite ad me       47 b.         Tua est potentia       20 b.       Tribulationem nostram       48         Misericordia et veritas       21 b.       Mon cœur chante       48 b.         Je ne suis pas de ces gens la       22 b.       Hellas quel jour       49 b.         Pour une seulle       23 b.       Le rossignol       50 b.         Ce mois de May       23 b.       Le udemus omnes       89 b.         Puis qu'elle a mis       24 b.       Noe, noe, exultemus       91         Mon cœur chante       25 b.       Laudate Dominum       91 b.         Yf Phebus stormes       26 b.       Respice in me       92 b.         Le bergier et la bergiere       27 b.       Deus in nomine tuo       93 b.         Aiez pitie de vostre amant       28       Ecce enim Deus       94 b.         Pere eternel (apres le repas)       28 b.       Fortem vocemus       95 b.         Vivre ne puis       29 b.       In patientia vestra       96 b.         Je ne me puis tenir d'aimer       30 b.       Laudate Dominum       97	Tu Bethleem 18	
Congregati sunt inimici         20         Venite ad me         47 b.           Tua est potentia         20 b.         Tribulationem nostram         48           Misericordia et veritas         21 b.         Mon cœur chante         48 b.           Je ne suis pas de ces gens la         22 b.         Hellas quel jour         49 b.           Pour une seulle         23         Le rossignol         50 b.           Ce mois de May         23 b.         Laudemus omnes         89 b.           Puis qu'elle a mis         24 b.         Noe, noe, exultemus         91 b.           Mon cœur chante         25 b.         Laudate Dominum         91 b.           Yf Phebus stormes         26 b.         Respice in me         92 b.           Le bergier et la bergiere         27 b.         Deus in nomine tuo         93 b.           Aiez pitie de vostre amant         28         Ecce enim Deus         94 b.           Pere eternel (apres le repas)         28 b.         Fortem vocemus         95 b.           Vivre ne puis         29 b.         In patientia vestra         96 b.           Je ne me puis tenir d'aimer         30 b.         Laudate Dominum         97 b.           Derelinquat impius         31 b.         Hodie Christus natus est         99 b.		Domine ne memineris 46 b.
Tua est potentia       20 b.       Tribulationem nostram       48         Misericordia et veritas       21 b.       Mon cœur chante       48 b.         Je ne suis pas de ces gens la       22 b.       Hellas quel jour       49 b.         Pour une seulle       23 Le rossignol       50 b.         Ce mois de May       23 b.       Laudemus omnes       89 b.         Puis qu'elle a mis       24 b.       Noe, noe, exultemus       91 b.         Mon cœur chante       25 b.       Laudate Dominum       91 b.         Yf Phebus stormes       26 b.       Respice in me       92 b.         Le bergier et la bergiere       27 b.       Deus in nomine tuo       93 b.         Aiez pitie de vostre amant       28       Ecce enim Deus       94 b.         Pere eternel (apres le repas)       28 b.       Fortem vocemus       95 b.         Vivre ne puis       29 b.       In patientia vestra       96 b.         Je ne me puis tenir d'aimer       30 b.       Laudate Dominum       97 b.         Derelinquat impius       31 b.       Hodie Christus natus est       99 b.         Laudate Dominum       33 b.       Avec quest vous mon amour       101 b.         Voce mea ad Dominum clamavi       34 b.       Solons joyeulx		Adjuva nos
Misericordia et veritas       21 b.       Mon cœur chante       48 b.         Je ne suis pas de ces gens la       22 b.       Hellas quel jour       49 b.         Pour une seulle       23 Le rossignol       50 b.         Ce mois de May       23 b.       Laudemus omnes       89 b.         Puis qu'elle a mis       24 b.       Noe, noe, exultemus       91         Mon cœur chante       25 b.       Laudate Dominum       91 b.         Yf Phebus stormes       26 b.       Laudate Dominum       92 b.         Le bergier et la bergiere       27 b.       Deus in nomine tuo       93 b.         Aiez pitie de vostre amant       28       Ecce enim Deus       94 b.         Pere eternel (spres le repas)       28 b.       Fortem vocemus       95 b.         Vivre ne puis       29 b.       In patientia vestra       96 b.         Je ne me puis tenir d'aimer       30 b.       Laudate Dominum       97 b.         Derelinquat implus       31 b.       Hodie Christus natus est       99 b.         Laudate Dominum       33 b.       Murus seneus       100 b.         Tous mes amis       33 b.       Avec quest vous mon amour       101 b.         Voce mea ad Dominum clamavi       34 b.       Solons joyeulx       ib.<	Congregati sunt inimici 20	Venite ad me 47 b.
Je ne suis pas de ces gens la   22 b.   Hellas quel jour	Tua est potentia 20 b.	Tribulationem nostram 48
Pour une seulle	Misericordia et veritas 21 b.	Mon cour chante 48 b.
Ce mois de May       23 b.       Laudemus omnes       89 b.         Puis qu'elle a mis       24 b.       Noe, noe, exultemus       91         Mon cœur chante       25 b.       Laudate Dominum       91 b.         Yf Phebus stormes       26 b.       Respice in me       92 b.         Le bergier et la bergiere       27 b.       Deus in nomine tuo       93 b.         Aiez pitie de vostre amant       28 coe enim Deus       94 b.         Pere eternel (apres le repas)       28 b.       Fortem vocemus       95 b.         Vivre ne puis       29 b.       In patientia vestra       96 b.         Je ne me puis tenir d'aimer       30 b.       Laudate Dominum       97 b.         Derelinquat impius       31 b.       Hodie Christus natus est       98 b.         Adhesit pavimento       31 b.       Hodie Christus natus est       99 b.         Tous mes amis       33 b.       Avec quest vous mon amour       100 b.         Voce mea ad Dominum clamavi       34 b.       Soions joyeulx       ib.         O souversin Pasteur (priere de-       Ego autem cantabo       102 b.	Je ne suis pas de ces gens la . 22 b.	Hellas quel jour 49 b.
Puis qu'elle a mis	Pour une seulle 23	Le rossignol 50 b.
Mon cœur chante	Ce mois de May 23 b.	Laudemus omnes 89 b.
- Yf Phebus stormes		
Le bergier et la bergiere . 27 b.  Aiez pitie de vostre amant . 28  Pere eternel (apres le repas) . 28 b. Vivre ne puis 29 b.  Je ne me puis tenir d'aimer . 30 b.  Derelinquat impius 31 b.  Laudate Dominum	Mon cour chante 25 $b$ .	
Aiez pitie de vostre amant       28       Ecce enim Deus       . 94 b.         Pere eternel (apres le repas)       28 b.       Fortem vocemus       . 95 b.         Vivre ne puis       . 29 b.       In patientia vestra       . 96 b.         Je ne me puis tenir d'aimer       30 b.       Laudate Dominum       . 97 b.         Derelinquat impius       . 31 b.       In tribulatione       . 98 b.         Adhesit pavimento       . 31 b.       Hodie Christus natus est       . 99 b.         Laudate Dominum       . 33 b.       Avec quest vous mon amour       100 b.         Tous mes amis		
Pere eternel (apres le repas) 28 b.  Vivre ne puis 29 b.  Je ne me puis tenir d'aimer 30 b.  Derelinquat impius 31 In tribulatione		
Vivre ne puis	•	
Je ne me puis tenir d'aimer 30 b.  Derelinquat impius 31  Adhesit pavimento 31 b.  Laudate Dominum 33 b.  Laudate Dominum 33 b.  Tous mes amis 33 b.  Voce mes ad Dominum clamavi 34  In tribulatione		
Derelinquat impius 31 In tribulatione 98 b.  Adhesit pavimento 31 b. Laudate Dominum 33 b. Tous mes amis 33 b. Voce mea ad Dominum clamavi 34 In die tribulationis 34 b. O souverain Pasteur (priere de-	Vivre ne puis 29 b.	
Adhesit pavimento		
Laudate Dominum		
Tous mes amis		
Voce mea ad Dominum clamavi 34 In die tribulationis 34 b. O souverain Pasteur (priere de-		
In die tribulationis 34 b. Solons joyeulx ib.  O souversin Pasteur (priere de-		
O souverain Pasteur (priere de- Ego autem cantabo 102 b.		
vant le repas)		Ego autem cantabo 102 b.
	vant le repas) 85	

## N.B. The foliation refers to the Superius Book.

5 vols. Oblong Quarto. xvith cent. [Append. to Royal Mes. 31-35.]

#### 19.

Alberti (Innocent). A set of Madrigals, in parts for five voices, with the following title, "Anno Domini MDLXVIII. Pro illustrissimo ac exmo Domino Henrico Comiti de Arundelle, Quadraginta et sex Cantiones in Italica lingua (quod vulgo vocant Madrigali) ad quinque voces, composite ab Innocentio Alberti de Tarrisio, in presentiarium Musico illustrissimi ac exmi Principis Domini Alphonsi, Ducis Ferrarie, et ab illo notate ac scripte, anno superscripto." On the covers are

inserted oval metallic plates, silvered over, and bearing the badge of the house of Arundel, namely, a running horse, with an oak sprig in his mouth.

Se da begli occhi fol. 1	Per un' alma gentil fol. 23 b.
Et s'io son lunge 1 b.	Il cor che l'un e l'altra 24 b.
Leggiadra pastorella 2 b.	Chiari lumi 25 b.
Tosto ch'in don 3 b.	Scintilarmi nel petto 26 b.
Questa di lieti 4 b.	S'io son alla dolc' ombra 27 b.
La verginella (from Ariosto) . 5 b.	Questo mi porge aita 28 b.
Quanto sei piu 6 b.	Mentre fermo' l pensier 29 b.
Non fia da te 7 b.	Nel mezzo del mio core 30 b.
Lieto felice aventuroso 8 b.	La partita crudel 31 b.
Benedetto sia'l tempo 9 b.	Piansi nel mio partir 32 b.
Deh potessio 10 b.	Tutto'l di piango (Petrarch?) . 33 b.
Il di che pria 11 b.	Lasso che pur da l'uno 34 b.
Acceso dunque 12 b.	In qual parte del ciel 35 b.
Gli atti, donna gentil 13 b.	L'altera fronte 36 b.
Vostro stato real 14 b.	Tanta doglia il mio cor 37 b.
Crescan pur d'hor in hor 15 b.	Non odo piu
Cresca l'amaro pianto 16 b.	Disperato dolor 39 b.
Nova Angioletta 17 b.	Nasce da bella fiamma 40 b.
Ardo dunque 18 b.	Caggion e fiamma dolce 41 b.
Qui dove corre 19 b.	Locar sovra gli abisse 42 b.
Et è ben degno 20 b.	Ma che tu Dio 43 b.
Vattene pur superba 21 b.	Per secreto divino 44 b.
Poiche non impetr'io 22 b.	S'oscura 'l mondo 45 b.

5 vols. Oblong Quarto. [Append. to Royal Mss. 36-40.]

#### 20.

A volume of French Songs, for four voices, of the time of King Henry VIII. On the covers are stamped the royal arms. The composers' names are not given.

Puis ne me peult venir		fol.	1	Il n'est sy doulce vie		fol.	. 9
Vous usurpes, dames.			2	Deuil, double deuil .			10
Plus nul regretz			3	Sy par souffrir			11
Mon occur chante .			4	Pourquoy, langeur .			12
Vous scaves bien .			5	Mort et fortune			
Sur tous regrets .			6	Ces facheux sots			15
Se dire je l'ossoie			7	Changer ne puis			16
Si par souffrir			8				

4 vols. Oblong Quarto. Early part of the xvith cent. [Append. to Royal Mss. 41-44.]

#### 21.

Sacred music for four voices, consisting of a Kyrie eleeson, &c., for each day of the week; probably used in the royal chapel. On the covers are stamped the arms of King Henry VIII. and Catherine of Arragon. In separate parts. 4 vols. Oblong Quarto. Early part of the xvith cent. [Append. to Royal Mss. 45-48.]

Northwest Comment Material to Provide and Takin words
A collection of Songs and Motetts, to French and Latin words,
for five, six, seven, and eight voices, made by Dyricke
Gerarde, composed by himself and others, viz. Latfeur,
Morel, Damianus Havericq, Noe Truie, George Paon, Do-
minicus Phinot, Nicolas Gombert, Jac. Clemens, Thomas
Crequillon, Nicolaus De Wismes. In separate parts.
J'attens secours de ma seulle pensée Latfeur fol. 1
Bon jour, bon an, et bone vie Morel 2
C'est grand plaisir Havericq 16.
Hodie nobis celorum rex Gloria in excelsis } N. Truie 2 b.
Domine quinque talenta G. Paon 3 b.
Ecce alia quinque id 4
Laudem dicite Dec nostro 4 b.
Memores nostri estote
Sancta Trinitas D. Phinot 5 b.
Sancta Maria Virgo
Estate fortes . }
Vos amici mei.
Stella ista D. Phinot 8
Apertis thesauris suis
Cabriel Ringella . (
Erit enim magnus
Si mon traveil D. Havericq 10  Au joly bois N. Gombert 10 &.
Au joly bois N. Gombert 10 b. Changons propos id 11
Mon petit cour helas
Comme le cherf
Raison le veult N. Gombert 12 b.
Retirer il me fault T. Crequillon 13
Paine et traveil N. Gombert 13 b.
Qui pouldroit dire id 14
J'ay mis mon cœur
Jouissance vous donneray N. Gombert 15
Mille regrets id 15 b.
Si mon traveil id ib.
Je prens congie id 16 b.
Dum transisset sabathum } D. Gerarde 17  Et valde mane }
Et valde mane )
Vivre ne puis N. De Wismes 18
Magi veniunt ab oriente } D. Gerarde 18 b. Interrogabat magos Herodes . }
Verse set in lucture )
Cutis mea denigrata est. }
Las voules vous
C'est grand plaisir id 21
Hatez vous de me faire grace id 21 b.
Or est venu le printemps } id 22
Car ce jour dhuy )
Letare Jerusalem id 23
Deus qui superbis revistis id 23 b.
The foliation refers to the Superius Part Book.

6 vols. Oblong Quarto. xvith cent. [Append. to Royal Mas. 49-54.]

# 23. A volume of French Airs for a single voice, roughly noted

down. Some have the table	ature of accompaniment for the
lute.	
Fault il qu' au mal que j'ay . fol. l	L'autre jour m'en revenant. fol. 5
O mort, l'object de ma plaisir . 1 b	Du fond de ma pensée 5 b.
De rien ne vous sert la con-	Dès ma jeunesse 6
stance 2	Amarilla mia bella 10 b.
Laissez au foreste 2 b	. Pourquoi quittois tu ces ruis-
Dieu vous gard 3	seaux 14 b.
Amour, j'avouray 3 b	Blons cheveux 15
Vous ma nommer	Il e'en ve l'infidelle 15 A

Oblong Quarto. xvith cent. [Append. to Royal Mss. 55.]

Une agreable brunette

Esprits q'un fol amour .

#### 24.

A volume containing the instrumental score part of Latin and English Songs, roughly noted down; probably by D. Gerarde. The first words only are given.

	Felix namque				•	٠	fol	l <i>b</i> .	Fortune unkynde fol. 22 -
	Non expecto							6 b.	Et exultavit spiritus meus 22 b.
	Beata viscera							7	A Magnificat in each of the
	Felix namque							8 <i>b</i> .	eight ecclesiastical tones. Every
	At fol. 11 6.	is	thi	s D	ote				tone concludes with the Neuma
	" Play the p	lay	ne	<b>5</b> 01	ıge	ijj	lon	ke"	(or series of notes sung to one
	[long].	-			_				breath at the end of the Evovs)
	Kirie							15	forming a recapitulation of the
	Miserere .							15 b.	melody peculiar to itself.
	Aprè de vowse	٠.			•			18 <i>b</i> .	Myne cuckes co 29 b. —
	Dum vincella							19	Te eternum Patrem 30 b.
	Grace and ver	tue						<b>20</b> b.	A litell god fayth yn all En-
_	A solis ortus c	ard	ine		•	•	•	<b>21</b> <i>b</i> .	land 32

Oblong Quarto. xvith cent. [Append. to Royal Mss. 56.]

## 25.

The Bassus Part Book of Latin and French Songs for six and seven voices, for the most part composed by Orlando di Lasso, Theodoricus [Dyricke] Gerarde, Damianus Havericq, Latfeur, Clemens non Papa, Caron, Nicolaus de Wismes, Christianus Hollander, and Jos. Lupi.

Jesum corona virginum Quocunque pergis			)	(		. 1	fol.	1 <i>b</i> .
Quocunque pergis			Orl. di Lassus .	₹	•			2 b.
Laus, honor, virtus		•	)	(				3 <i>b</i> .
Urbs beata Jherusalem .	•		)	•		•		4 b.
Novam veniens e celo .	•	•	(Thend. Gerardi	•				5 b.
Novam veniens e celo . Tonsionibus pressuris .	•	•	( 22002, 00220	5				6 b.
Gloria et honor Deo .	•	•	)	L				7 &
Au revenir, las, vous m'e	ve	ı la	ssez . id	•	•	•	•	9

C

C'est grand plaisir				_		_	D. Haverioq fol. 9 &.
							id 10 &.
J'attens secours .	•	•	•	•	٠	•	Latfour 11 b.
Resveillez vous .					•	•	Theod. Gerardi 12 b.
A qui me doibs re	tire	r.			•		Clemens non Papa 13 b.
							Caron 14 &
Vivre ne puis .							N. de Wismes 15 b.
Or est venu le pris	aten	nps		3			Theod. Gerardi 16 b.
Car ce jourdhui .			•	5	•	•	1200di Coladi 100.
Celle qui m'a tant	pou	rm	ene	Z			18 <i>b</i> .
Quant je voi son c	eur						C. Hollandre 19 b.
Dueil double dueil				•			Jo. Lupi 20 b.
Me retirer d'elle							21 b.
Pour une, las, j'en	dur	е					Theod. Gerardi 22 b.
Tant ai souffert							• id 23 b.
Je suis desheritée							id 24 b.
Puis que fortune							id 25 b.
Resjouissons nous							id 26 b.
Tra bei rubin' et p							

Oblong Quarto. xvith cent. [Append to Royal Mss. 57.]

#### 26.

A volume containing single voice parts (chiefly tenor) of English and other Songs, very curious on account of the poetry: also several instrumental pieces for the virginals, consisting of Dumpes, Pavans and Galliardes.

The only composers named are Dr. Coper, [Cooper? mentioned as an old author by Thomas Morley,] Hugh Astone, Ralf Drake, John Ambrose, and Parker, Monke of Stratforde.

A ! the syghes that come fro my herte								fol.	ı
Thoughe that she can not redresse .									1 6.
Colle to me the rysshys greene									2
Printed in Ritson's Ancient Songs, 1	2°,	17	90.	pr	ef.	p.	liv		
Down bery down. A Rownde									2 b.
Westron wynde, when wylle thou blow	٠.								3
Printed in Ritson, ib. p. lv.									
Iff I hade wytt fore to endyte									3 b.
Why soo unkende, alas									
Kytt hathe lost hur key									
Blow thy horne, hunter									
Alone, alone, in wyldernys									
The lyttelle praty nygtingale. (See fol									
Cum home, sweet hart. (See Ms. Reg.									
Nay Mary, nay Mary									
The lytylle prety nyghtyngale									
To leve alone comfort ys none									
By a bancke as I lay									
Spem in alium nunquam habul									
Ad humilitatem nontram									
Thys yenders nyghte I herd a wyghte									
(See fol. 50 b. A different song to t									
Nay Mary, I may									
Colle to me the russies grens. (See fol.									

#### MANUSCRIPT MUSIC.

as piece of music without words, in three parts, tripies,	tenur,	
and bassus	fol.	13 <i>b</i> .
A canon without words John Ambrose .		14 b.
O my lady dure Quod Parker, Monke of Stratf		
Rasyd ys my mynde		15
Now fayre fayrest off every fayre		15 b.
. This song, which appears to have been written on the	e occa-	
sion of the marriage of Margaret, sister of Henry VI		
James IV. of Scotland, is printed by Sir J. Hawkins.		
of Mus. vol. iii. p. 32.	11.000	
Those I doo synge, my hert dothe wepe		101
Petyously constraynyd am I Quod Doctor Cop	ere .	17 0.
When fortune had me avaunsyd	• •	19 6.
Now marcy, Jhesu, I wylle amend		
Frere Gastkyne Quod Raff Drake	• •	
Stella celi setirpavit		
O gloriosa stella maris Doctor Coper .		<b>24</b> <i>b</i> .
Egredientem de templo		25
Aprè de vose · · · · · · · · · · · · · ·		28
Dum vincela		28 b.
Grace and vertu		29
A solis ortus cardine. (In 4 parts)		29 b.
See the same in score, App. to Royal Mss. 56.		
Sabatum Maria Magdalena		30 b.
Salve feeta dies		
Et in terra, pax, &c. Part of a Mass		31 <i>b</i> .
		38 b.
At the end of this piece are the words "Finis.		
Astone."	rrakne	
		40
The short mesure off my Lady Wynkfyldes Rownde .		43 b.
The Emperorse Pavyne & a Galyarde		
The Kynges Pavyne		45 <i>b</i> .
• The Cracke		46
The Kynges macke		.47
A Galyarde		47 b.
The whele of fortune who can hold		48
The Duke of Somersettes Dompe. (For the lute)		49 b.
In wynter's just returne do		50
In wynter's just returne do	50 &	
		50
Thys endere nyzth I saw a syzthe. (Song with chorus)		
There is another copy in the Add. Ms. No. 5666.		
Pastyme; -Power manes doumpe. (For the lute)		53
My lytelle fole ys gon to play. (A three part song) .		53 b.
Gloria sanctorum		56 b.
Adesto nunc propicius	• •	0, 0.
Oblong Quarto. Early part of the xvith cent Royal Mss. 58.]	. [4	lppend. to
<b>27</b> .		
Neapolitan "Balli" or Balletti, in four parts; sor intitled, "Gallyardes and Neapolytans Songes		th words;
	~	£1 a:
La morte de la ragione fol. 1 b. La manfrolina	• • •	fol. 2 b.
Zorzi 2 Baxela un' tratto		3

El saltarello	64. 34	Messa notte fol. 14 b.
Saltarello de la ragione		L'agricela 15
Su l'herba frescha		El Colognese 15 b.
Le traditore		El Todescho 16
La rocha el fuso		La gamba 16 b.
Torsa		Gentil mia donna 17
Le monina		La gambetta 17 b.
Le bataglia		Mi racomando 18
- Saltarello	-	La Pisanela 18
		· · · · · · · · · · · · · · · · · · ·
El Picardo		El bufon
El tu tu		El despera
Passo e mezzo		El monte
La tenerina		La rima
La bella veriola		La urbina
La cornetta		El dragone
Paduana del re		La brandolina
Perchatore		Le forse d'Hercole 26
Il buratto	. 14	
The above have only the tit at length.	los as bore (	
at length.  Madonna, io mi vorai . f	ol. 27 b.	Ahi vita mia fol. 35 &
at length.  Madonna, io mi vorai . f		Ahi vita mia fol. 35 &. Se tu non voi 36
at length.  Madonna, io mi vorai . f. Tu mi fai star contento  Per disperato	ol. 27 b. . 26 . 28 b.	Ahi vita mia fol. 35 &. Se tu non voi 36 Dames d'onneur
at length.  Madonna, io mi vorai . fi Tu mi fai star contento	ol. 27 b. . 26 . 28 b.	Ahi vita mia fol. 35 &. Se tu non voi 36
at length.  Madonna, io mi vorai . f. Tu mi fai star contento  Per disperato	ol. 27 b. . 36 . 28 b. . 29	Ahi vita mia fol. 35 &. Se tu non voi 36 Dames d'onneur 37 &. Vorrai che tu cantasse 38 &. Io piango 39
at length.  Madonna, io mi vorai . f. Tu mi fai star contento  Per disperato  Mai me pensava	ol. 27 b. . 36 . 28 b. . 29	Ahi vita mia fol. 35 &. Se tu non voi 36 Dames d'onneur
at length.  Madonna, io mi vorai . f. Tu mi fai star contento  Per disperato  Mai me pensava  Latra traitora	ol. 27 b. . 98 . 28 b. . 29 . 29 b.	Ahi vita mia fol. 35 &. Se ta non voi 36 Dames d'onneur 37 &. Vorrai che tu cantasse 38 &. Io piango 39
at length.  Madonna, io mi vorai . f. Tu mi fai star contento  Per disperato  Mai me pensava  Latra traitora  Beato chi d'amor	ol. 27 b. . 96 . 28 k. . 29 . 29 k. . 30	Ahi vita mia fol. 35 &
at length.  Madonna, io mi vorai . fi Tu mi fai star contento	ol. 27 b. . 98 . 28 b. . 29 . 29 b. . 30	Ahi vita mia fol. 35 &
at length.  Madonna, io mi vorai . fi Tu mi fai star contento	ol. 27 b. . 28 b. . 28 b. . 29 b. . 30 b. . 31 b.	Ahi vita mia fol. 35 &.  Se tu non voi
at length.  Madonna, io mi vorai . fi Tu mi fai star contento  Per disperato  Mai me pensava  Latra traitora  Beato chi d'amor  Poich'l mio core  Occhi leggiadri  Madonna mia	ol. 27 b. . 26 b. . 28 b. . 29 b. . 30 c. . 30 b. . 31 c. . 31 c.	Ahi vita mia fol. 35 &.  Se tu non voi
at length.  Madonna, io mi vorai fi Tu mi fai star contento .  Per disperato  Mai me pensava  Latra traitora  Beato chi d'amor  Poich'i mio core  Occhi lengiadri  8i tu mi fai gridar	ol. 27 b. . 26 b. . 26 b. . 29 b. . 29 b. . 30 b. . 31 b. . 31 c. . 32 c.	Ahi vita mia
at length.  Madonna, io mi vorai fu mi fai star contento fu mi fai star contento fu mi fai granta fu mi fai granta fu mi fai granta fu mi fai gridar funco, quelli raggi funcio funco, quelli raggi funcio funco, quelli raggi funcio fun	ol. 27 b. . 26 b. . 28 b. . 29 b. . 30 b. . 31 b. . 31 b. . 32 c.	Ahi vita mia
at length.  Madonna, io mi vorai fu mi fai star contento fu mi fai star contento fu mi fai granta fu mi fai granta fu mi fai granta fu mi fai gridar funggio stipata fu mi fai gridar fu madonna mia fu mi fai gridar fu mi fai gri	6l. 27 b. . 26 b. . 28 b. . 29 b. . 30 b. . 31 b. . 31 b. . 32 b. . 32 b. . 33 b. . 33 b.	Ahi vita mia
at length.  Madonna, io mi vorai fu mi fai star contento for disperato for disperato fu mi fai star contento fu mi fai star contento fu mi fai gridar fu mi fai	6l. 27 b. - 96 - 26 b. - 29 b. - 30 b. - 31 b. - 31 b. - 32 b. - 32 b. - 33 b. - 31 b. - 32 b. - 33 b. - 34 b. - 33 b. - 34 b. - 35 b. - 31 b. - 32 b. - 33 b. - 31 b. - 32 b. - 33 b. - 34 b. - 35 b. - 31 b. - 32 b. - 31 b. - 32 b. - 33 b. - 31 b. - 32 b. - 33 b. - 34 b. - 35 b. - 36 b. - 37 b. - 38	Ahi vita mia

#### The foliation rather to the Contas Book.

4 Vols. Small Quarto. Avith cent. [Append to Royal Mes. at at.]

## YH.

A volume, heing the Contos Part only of a collection of sacred number to four and two voices, by the following composers: William Larghton, but, John Donland, John Milton [the father of the part], Robert Johnson, Thomas Ford, Edmund Hooper, Robert Jones, John Roll, Alphonec Ferralmann, William Rock, Jo. Coperario, John Willy, John Ward, Phomas Worldes, Orlando Gibbons, Martin Poerson, Thomas Lupa, Francis Pilkington, and Thimolphus Phopal Small Quarter Karly part of the Aviith cent. [129-cel. fo. fe., et Mos. 85]

This collection was printed by Sir William Leighton, under the title of "The Teares or Lamentacions of a sorrowfull Soule." Lond. 1614. fol.

#### **29**.

[Cott. Mss. Jul. A. VI. fol. 17.] Confer Super in Strains of the second as chips as chips as chips

Fragment of a Hymn to the words "Benedicamus Domino." Vellum. Quarto. xvth cent. [Cott. Mss. Jul. A. vII. fol. 131. b.]

## 31.

Fragment of part of a Mass, to the words "Laudamus te." Vellum. Quarto. xvth cent. [Cott. Mss. Tib. A. VII. fol. ss. b.]

#### 32.

Colored drawings of ancient Musical Instruments, with descriptions in Latin. Vellum. Small Folio. Beginning of the x1th cent. [Cott. Mss. Tib. c. vi. fol. 16, b.]

#### 33.

Latin Hymn "de Sancta Cruce." Begin. "Laudes Crucis attollamus." Vellum. Folio. Early part of the XIIIth cent. [Cott. Mss. Tib. c. XI. fol. 156.]

#### 34.

Latin Hymns for the principal Festivals of the Church, beautifully written and illuminated. In the first part of this volume the musical notation is without lines. Vellum. Octavo. xIth and XIIth cent. [Cott. Mss. Cal. A. XIV.]

#### 35.

A Treatise by Guido Aretinus, "De Arte Musica." Begin. "Si vis scire artem musicam." Vellum. Duodecimo. XIIIth cent. [Cott. Mss. Nero, A. XII. fol. 174. b.]

## 36.

Latin Hymns for the Festivals, &c., throughout the year; imperfect. Vellum. Folio. xvth cent. [Cott. Mss. Nero, E. VIII.]

Specimens of early notation without lines. Begin. "Sacerdos magnus, sanctus Martinus." Vellum. Quarto. xith cent. [Cott. Mss. Vitell. A. XIX. ff. 88, 89.] This fire long Beding

A Treatise by "Johannes," by some supposed to be one of the Popes of that name, as he styles himself "servus servorum Dei," and by others to be John Cotton, an Englishman. It in dedicated "Patri suo, venerabili antistiti Fulgentio." Vellum, Quarto. xiith cent. [Cott. Mss. Vesp. A. XI. fol. 131.] Printed by Gerbertus, Scriptores Ecclesiastici de Musica, 1784. fol. vol. ii. p. 230, under the name of John Cotton.

39.

Propole Hongs. I es un s'hijlhine ce custammar Two French Bongs. An tenn d'esta les all cisol.

Vullipp, Quarto, xiiith cont. [Cott. Mss. Vesp. A. XVIII. ful. 100. h.

40.

Must day of latin Hymns; one of which has letters in addition to the Agreement of litter, with me with mounts, [Citt. Mas. Vosp. D. VI. fol. 77.] - sotame on the hyper of the state of the hyper of the hyp antient notation over the words. Vellum. Small Quarto.

41.

Intin Hymn to the Virgin. Begin. "Virtute numinis non nathru! Vallum Quarto. XIIIth cont. [Cott. Mss. Titus, A. A. IIII un. h.] don't in "Inal cott are about her tell pick

Prench Mongs for three voices.

Une fois avant que mourir . fol. 4 & Je me recommande humblement 5 & (In per perte je mente Quarto. Avith cont. [Cott. Mag. Titus, A. XXVI. fol. s. b.]

43.

A volume containing the following Treatises:

" Micrologus Guldous Arctlul, Monachi, in planam musi-

Printed by Gerherton, Noviplanes Review, de Musica, vol.

" Liber seeundus ejusdam, in planam musicam, quem appollat trocalcum [trochaicum]; " in verse. 64. 12 &

X

Printed by Gerbertus, Scriptores Eccles. de Musica, vol. ii. p. 25, but in the Ms. is a prologue prefixed, in prose, intitled "Prologus, in quo Guido Muse ipsum alloquenti respondit," which is omitted in the printed work.

Rules by the same; "qualiter antiphonarium neumari debeat, vel notari." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." fol. 17.

Printed by Gerbertus, ib. vol. ii. p. 34.

Portion of the "Epistola Guidonis ad fratrem Martinum, discipulum suum, in qua ponit argumentum quoddam ad inveniendum novum cantum." fol. 19.

Printed by Gerbertus, ib. vol. ii. p. 43.

This is elsewhere intitled "Epistola Guidonis Monachi ad Michaelem, monachum Monasterii Sanctæ Mariæ in Pomposia."

See a more complete copy in *Harl. Ms.* 3199. fol. 58 b. "Tercius liber ejusdam Guidonis in Musicam, sub dialogo." fol. 20 b.

The prologue begins, "Quicquid igitur auctoritate."

The work begins, "Quid est musica? Veraciter canendi sciencia."

This copy is made up from two manuscripts, differing greatly at the beginning, and comprehends the "Enchiridion" of Oddo, Abbot of Cluny, printed by Gerbertus, ib. vol. if p. 252.

A Treatise "De tonis, per modum dyalogi, que a quibusdam intitulatur sub nomine Beati Bernardi." Begin. "Quid est tonus?" fol. 30.

Printed by Gerbertus, ib. vol. ii. p. 265.

A Treatise "In Arte Musice." fol. 35.

The prologue begins, "Quoniam quidam juvenum, amici mei."

The work begins, "Fabulose loquentes dixerunt."

"Tractatus de Tonis, a Magistro Petro de Cruce, Ambianensi." Begin. "Dicturi de tonis primo videndum est." fol. 48 b.

"Tractatus de Tonis, a fratre Guidone, Monacho Monasterii S. Dyonisii in Francia, compilatus." fol. 54 b.

The prologue begins, "Gaudere sciens brevitate."

The work begins, "Ut de tonis perfectior possit haberi noticia."

Vellum. Quarto. xivth cent. [Harl. Mss 281.]

#### 44.

A Latin Song in rhyme, in two part harmony. Begin. "Veri floris sub figura." Vellum. Quarto. xivth cent. [Harl. Mss. 524. fol. 59.]

A Gradual for the whole year, in Latin. Vellum. Folio. xivth cent. [Harl. Mss. 623.]

## 46.

A Hymn in honour of Sampson. Begin. "Samson, dux fortissime." fol. 1.

Three Hymns to the Virgin Mary. fol. 3 &

Example of harmony in two parts, without words. fol. 7 b.

Example of harmony in three parts, to Latin and French words. Begin. "Ave, gloriosa mater." fol. 8 b.

Hymn to the Apostles. Begin. "Felix sanctorum chorus." fol. 9 b.

The celebrated Rote or Round to the words "Sumer is icumen in," supposed to be the earliest specimen of the kind. It is for four voices in the unison, with the addition of two others, which come in at stated intervals, at the words "Sing cucu," forming a sort of burden, called "Pes." It is printed in score by Dr. Burney, Hist. of Music, vol. ii. p. 407, and by Sir J. Hawkins, vol. ii. p. 96. The latter has assigned to it quite an erroneous date. fol. 9 b.

Two Hymns in honour of the Virgin Mary. ff. 10 and 11 b.

A Hymn in honour of Thomas à Becket. Begin. "Ante thromas regentis." fol. 11.

Directions for singing the musical intervals. Begin. "Est tomas sio wt." fol. 12 .

Vollum. Quarto. XIIIth cont. [Harl. Mss. 978.]

#### 47.

Antiphone, &c., "in Natali Sancti Cuthberti, Episcopi." fol. 48.

Antiphonee, &c., "in Natali Sancti Benedicti, Abbatis." fol. 63. Antiphonee, &c., "in Natali Sancti Guthlaci, Confessoris." fol. 65.

The musical notation is without lines. Vellum. Large Quarto. X1th cent. [Harl. Mss. 1117.]

#### 48

A collection of Songs in the handwriting of Cornelio Galli, one of the gentlemen of the Chapel Royal in the reign of Charles II.

Pensoso afflitto		,		•	M	. 1	Nol giardin della speranca	
Perche piangete		•	•	•	•	•	THURW COMBO	
Anime voi che sie	40	•	•	٠	•	***	AND MIN SHOULD STREET	44.5
Sileno idolo mio	•	•	•	•	•	• • • • •	Ambandi (4.68)	49.2
Sera alquanto add	OL	D-61	(ER)	Ю	•	24	Vogilia maree	. 44 &

Fidarsi d'Irene .			f	ol.	47	Happy and free, securely blest. f. 78 b.
Che volete da me .					51 <i>b</i> .	This last song is stated by Mr.
Sospiri, ola che fate					58 b.	Wanley, in the Cat. of Harl. Mss.,
Lungi dal core					65	to be in the handwriting of Mr.
Ch'io manchi mai di	fed	e			69	Berenclow, but this seems an error.
Chi si fida d'amor .					73 <i>b</i> .	Compare Harl. Mss. 1270. 1272.

It is presumed these Songs are by different composers, as one of them, "Voglio morte," is in Harl. Ms. No. 1273, under the name of Carlo Manelli del Violino. Oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 1264.]

**49**.

A collection of Italian Songs or Cantatas, composed by Giacomo Carissimi, Luigi Rossi, Alessandro Stradella, Alessandro Scarlatti, Carlo Ludovici, Domenico Gabrielli, Mario Marazzoli, Tomaso Titii, Carlo Manelli, surnamed Del Violino, Giov. Battista Vulpio, Giov. Francesco Tenaglia, Henry Firmin (an Englishman), and Pietro Simone Agostini.

		• •				-
	Ferma, lascia ch'io parli	Giac. Carissimi			fe	ol. 1
		Carlo Ludovici				13
	E che si ch'io v'abbandono	id.				20
	Cieco amor e cieca sorte	Dom. Gabrielli				26
TESO	Steylo già la notte bruna	Mario Marazzoli				29
	A la rota. (La Fortuna)	Luigi Rossi				37
	Questo picciolo rio	<b>i</b> d				63
	Stelle, che rimiraste	<b>id</b>				71
	Quando spiega la notte	id				74
	Gelosia, ch'à poco à poco	Luigi Rossi				79
	E può soffrirti amore	<b>id</b>				87
	E chi non v'ameria	id				91
	Giusto cosi va detto	id				95
	Quante volte l'ho detto	id				105
	Già nel oblio profondo	id				108
	Lasciate ch'io ritorni	<b>i</b> d				114
	Al soave spirar. (L'Arione)	id				125
	Erminia sventurata	id				143
	Da perfida speranza (Il Disperato) .	<b>i</b> d				153
	Sospiri miei di foco					167
	This song is in the handwriting	of Doctor Bernard	Ma	ırti	in	•
	Berenclow.	,				
	Voglio amar chi mi disprezza	Aless°. Scarlatti				171
	La gioia verace	id				173
	Stanco di pianger	Tomasso Titij .				175
	Non fuggir quando mi vedi	Carlo Manelli .				187
	Hor ch' hò sentito	<b>i</b> d				193
	Poiche fissato il guardo	id				201
	Voglio amarti si mio bene	Gio. Bat. Vulpio				219
	Chi credete che sia	id.				225
	Nel mirarvi pupille	· id.				233
	Son disperato (Duett)	Gio. Fra. Tenaglia	١.			237
	Lo dissi per gioco					243
	Ch'io lasci d'amar	Henry Firmin .				245
	Non è amante quel core	Piet. Sim. Agostin				247
	La mia vagha	id.				249
	₹					

D

	Chi bella non ha	inte	Piet. Sim. Agestini fel. 1 Aless <sup>a</sup> . Stradella 1	261 263
	Oblong Quarto. Lati	er part	of the xvirth cent.	Herl
	Mss. 1265.]			<b>C</b>
	_			
	Italian	<b>5</b> 0		
A	collection of Songs and	Canta	as, all anonymous.	
-	Care sponde del Tebro		Io non vi credo più	64 K)
	Tra martiri eterni		Vingannete se credete	
	Da l'armi un volto	. 14	Tanto faco accolgo in petto	
	(With accompt. for 2 violiz	H.)	Non è libero un core	
	Lascistemi inhumani		Cara bocca se ride o parla .	
	(With accompt. for 2 violiz	ıs.)	Addio begl'occhi	. 93
	Vaghe fonti che singhiozzand	o. 21		. 114
		. 22	Credei col gir lontano	
	Con la scorta di due stelle .	. 24	Rispondete sì ò nò	
		. 26 . 28	Il mio core chi l'hà	
		. 20 . 30	Ahi, dolci glorie	
	Perch'io voli al sol		Lesciami sola à piangere .	
	Piu sempre mi consumi .	. 34	Son tutte mendaci	-
	Il mio cor non è più mio .	. 36	Ruisegnol che volando vas .	
	M'è gradita la catena	. 30	Con femmina	. 182 &
	Dal cielo cader vidd'ie	. 41		
	Oblong Quarto. Latt Mss. 1466.]	er part	of the xviith cent.	[Harl
		51	•	
A	collection of Italian Bo	ngs.		
	No non ha tregua il mio Part of two Opera inti Amante," said to be un	lolor (n fr tlad ** Ma mpound by rt)	ngment) for agment)	12
		หล	1	
A	collection of Italian	Million.	ete . All Anonymous :	but an
′•			i, an the manner of ch	
	are prefixed to some of	i Mana	if its title titling to ca	a. ac so:
				61.0
	All min on to be vederat	1 lm	Min tile plevet	. fol. 21
	Trum ner com In Pirelle dannt di	4	I don't his the	24
	No ben broke sof interities	;;	He spill ill boistal	27
	Will stell min me samb b	Ĥ	invitate come to to think !	24
	Committee our planspire	11	I to to the mill promote	3
	Haven sempre mit partit	14	Comments and	33
	Dies all'alue	1.1	1 1 11 11 11 111 tamen	34
	Accomplishing at som	14	I to be at their constraint	5
	Date, could at the later	111	tr trun	<b>. 3</b>

Parlanti pur d'amore fe	ol. 41	Non vagheggiarti ò bella	. fol. 51
Belle veneri inchinate	. 43	Voi che giusti fulminate .	53
Destin, se vuoi ch'io viva	. 45	Sol mi resta	55
Se vuoi ch'io trovi pace	. 47	Dal ciel che tutto fa sperar .	57
Giove e Dio che tutto sai	. 49	•	
Oblong Quarto. Latter Mss. 1268.]	part	of the xviith cent.	[Harl.

<b>53.</b>	
A collection of Songs similar to ber.	those in the foregoing num-
Crude stelle, oh Dio fol. 1	Sappi resistere fol. 29
Volo à stringere il bel crin 3	Parto mà Pargoletto da me 33
Dimmi pur dolce mia vita 5	Al Aurora che l'auree faci 35
Pur chio goda 7	E follia di chi si crede 37
Amarti il cor non può 9	Rose indegne ch'arroscite 38
Care tenebre 11	Donna cagion de mali 40
Mie speranze	Fanciul che porti in volto 42
Non mi parto da te 15	E miracolo d'amore 44
Sparge al vento 17	A splendor che cangia 46
Rendetevi ò pensieri 19	Hor che in te miro 48
A quel crine che m'incatena 21	Son vassalo di Cupido 50
Degl'allori io son contento 23	Ti dono un baccio 52
Mi regna nel core amore 25	So ben io ch'à la bellezza 54
O stelle, o cieli, o amore 27	
Oblong Quarto. Latter part Mss. 1269.]	of the xviith cent. [Harl.

#### **54**.

A collection of Songs and Cantatas, transcribed by Bernard Martin Berenclow, and Dr. B. M. Berenclow, his father. The composers named are Alessandro Scarlatti, Bernardo Pasquini, L'Abbate Colonese, Giacomo Carissimi, and Henry Purcell.

Per dar lampo. (A. Scarlatti.) f. l	*Che spero, ahi lasso fol. 34 b.
*Lieto festeggia. (B. Pasquini.) 3	*Dolce speranza 36
*Hor dunque perche. (Abb. Co-	*Armati cieca Dea 37 b.
lonese.) 5	•Fra dolci martiri 38 <i>b</i> .
•Io non sò se potrai 7	Per deridere un cor amante . 40 b.
*Si bacia stringi è godi 9 b.	Deh rendi al cor 41 b.
*A chi spera di gioir 12 b.	*Tormentatemi pur quanto . 42 b.
*Apri le luci. (A. Scarlatti.) . 15 b.	Dear happy groves 46
*Pensieri, consigliatemi. (B.	From silent shades. (H. Pur-
Pasquini.) 17 b.	cell.) 49 —
•Se mi condanni. (id.) 19	Stay, lovely nymph 54 b
Ama pur mio cor 22	
•Chi d'amor paventa il foco. (A.	
Scarlatti.) 24	Regola per toccare il basso con-
Pensier mio, che voi da me . 27	tinuo sopra la chitarra 57

Note.—The Songs marked thus • are also in Harl. Ms. 1273.

Small oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 1270.]

No no mio core. (G. Carissimi.) 30 b.



Chi bella non ha	
Oblong Quarto. Latter part Mss. 1265.]	of the xviith cent. [Harl.
Italian 50.	
A collection of Songs and Cantata	as, all anonymous.
Care sponde del Tebro fol. 1	Io non vi credo più fol. 51
Tra martiri eterni 12	Vingannete se credete 53
Da l'armi un volto 14	Tanto faco accolgo in petto . 67
(With accompt. for 2 violins.)	Non è libero un core 71
Lasciatemi inhumani , 18	Cara bocca se ride o parla 83
(With accompt. for 2 violins.)	Addio begl'occhi 93
Vaghe fonti che singhiozzando. 21	Era la notte 114
Amante non è amante 22	Credei col girlontano 126
Con la scorta di due stelle 24	Rispondete sì ò nò 136
Alma mia che si può far 26 Blondo arcier 28	Il mio core chi l'hà 142 Cieli, che miro 149
E pur dolce 30	Ahi, dolci glorie 171
Perch'io voli al sol 32	Lasciami sola à piangere 175
Piu sempre mi consumi 34	Son tutte mendaci 177
Il mio cor non è più mio 36	Ruisegnol che volando vas 178 b.
M'è gradita la catena 39	Con femmina 182 b.
Dal cielo cader vidd'io 41	
Oblong Quarto. Latter part Mss. 1266.]	of the xviith cent. [Harl.
51.	
A collection of Italian Songs.	
Con un sospir e un sguardo  Nò non ha tregua il mio dolor (a fra Part of two Operas intitled " Sele Amante," said to be composed by l the year 1670 (imperfect)	euco" and "Alessandro Bernardo Pasquini, about
Oblong Quarto. Latter part	of the xviith cent. [Harl.
Mss. 1267.]	
<b>52.</b>	
A collection of Italian Songs, e	etc., all anonymous; but ap-
parently belong to some opera	, as the names of characters
are prefixed to some of them.	
S'il mio cor bella vedessi fol. l	Mia vita placati fol. 21
D'un bel viso 3	Sentivo fra ramo
Le Zitelle d'oggi di 5	Lascia, oh Dio 25
Sò ben io che sul mio crine 7	Sè speri di bacciar 27
S'il ciel non m'è crudele 9	Crudeli si si anno datemi 29
Consolati non piangere 11	Vedervi e non penare 31
Havrò sempre nel petto 13	Lacci d'amor. (Duett) 33
Dico all' alma	Nò nò non mi lasciar 35 Poi che il fato vuol cosi 37
Deh, rendi al cor la pace	Son dolente

Parlanti pur d'amore Belle veneri inchinate		Non vagheggiarti ò bella Voi che giusti fulminate	
Destin, se vuoi ch'io viva		Sol mi resta	
Se vuoi ch'io trovi pace		Dal ciel che tutto fa sperar .	
Giove e Dio che tutto sai	-		
Oblong Quarto. Latte Mss. 1268.]	r part	of the xviith cent.	[Harl.

<b>33.</b>	
A collection of Songs similar to ber.	those in the foregoing num-
Crude stelle, oh Dio fol. 1	Sappi resistere fol. 29
Volo à stringere il bel crin 3	Parto mà Pargoletto da me 33
Dimmi pur dolce mia vita 5	Al Aurora che l'auree faci 35
Pur ch'io goda 7	E follia di chi si crede 37
Amarti il cor non può 9	Rose indegne ch'arroscite 38
Care tenebre 11	Donna cagion de mali 40
Mie speranze	Fanciul che porti in volto 42
Non mi parto da te 15	E miracolo d'amore 44
Sparge al vento 17	A splendor che cangia 46
Rendetevi ò pensieri 19	Hor che in te miro 48
A quel crine che m'incatena 21	Son vassalo di Cupido 50
Degl'allori io son contento 23	Ti dono un baccio 52
Mi regna nel core amore 25	So ben io ch'à la bellezza 54
O stelle, o cieli, o amore 27	
Oblong Quarto. Latter part Mss. 1269.]	of the xviith cent. [Harl.

#### **54**.

A collection of Songs and Cantatas, transcribed by Bernard Martin Berenclow, and Dr. B. M. Berenclow, his father. The composers named are Alessandro Scarlatti, Bernardo Pasquini, L'Abbate Colonese, Giacomo Carissimi, and Henry Purcell.

Per dar lampo. (A. Scarlatti.) f. l	*Che spero, ahi lasso fol. 34 b.
*Lieto festeggia. (B. Pasquini.) 3	*Dolce speranza · · · · 36
*Hor dunque perche. (Abb. Co-	*Armati cieca Dea 37 b.
lonese.) 5	•Fra dolci martiri 38 b.
•Io non sò se potrai 7	Per deridere un cor amante . 40 b.
*Si bacia stringi è godi 9 b.	Deh rendi al cor 41 b.
A chi spera di gioir 12 b.	*Tormentatemi pur quanto . 42 b.
*Apri le luci. (A. Scarlatti.) . 15 b.	Dear happy groves 46
*Pensieri, consigliatemi. (B.	From silent shades. (H. Pur-
Pasquini.) 17 b.	cell.) 49 —
•Se mi condanni. (id.) 19	Stay, lovely nymph 54 b
Ama pur mio cor 22	• • • • •
•Chi d'amor paventa il foco. (A.	
Scarlatti.) 24	Regola per toccare il basso con-
Pensier mio, che voi da me . 27	tinuo sopra la chitarra 57

Note.—The Songs marked thus • are also in Harl. Ms. 1273.

Small oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 1270.]

No no mio core. (G. Carissimi.) 30 b.



Chi bella non ha	Piet. Sim. Agostini fol. 251 Aless°. Stradella 253
Oblong Quarto. Latter part Mss. 1265.]	of the xviith cent. [Harl.
Italian 50	) <b>.</b>
A collection of Songs and Canta	tas, all anonymous.
Care sponde del Tebro fol. 1	Io non vi credo più fol. 51
Tra martiri eterni 12	Vingannete se credete 53
Da l'armi un volto 14	Tanto faco accolgo in petto . 67
(With accompt. for 2 violins.)	Non è libero un core 71
Lasciatemi inhumani 18	Cara bocca se ride o parla 83
(With accompt. for 2 violins.)	Addio begl'occhi 93
Vaghe fonti che singhiozzando. 21 Amante non è amante 22	Era la notte
Amante non è amante 22 Con la scorta di due stelle 24	Credei col gir'lontano 126 Rispondete sì ò nò 136
Alma mia che si può far 26	Il mio core chi l'hà 142
Blondo arcier 28	Cieli, che miro 149
E pur dolce 30	Ahi, dolci glorie 171
Perch'io voli al sol 32	Lasciami sola à piangere 175
Piu sempre mi consumi 34	Son tutte mendaci 177
Il mio cor non è più mio 36 M'è gradita la catena 39	Ruisegnol che volando vas 178 b. Con femmina 182 b.
Dal cielo cader vidd'io 41	CON Temurina 102 0.
<del></del>	of the xviith cent. [Harl.
- <u>-</u>	of the xviith cent. [Have.
Mss. 1966.]	
A collection of Italian Songs.	•
Con un sospir e un sguardo Nò non ha tregua il mio dolor (a fr Part of two Operas intitled " Sel Amante," said to be composed by the year 1670 (imperfect)	agment)
Oblong Quarto. Latter part Mss. 1267.]	of the xviith cent. [Harl.
<b>7</b> 0	
52.	•
A collection of Italian Songs, parently belong to some opera are prefixed to some of them.	etc., all anonymous; but ap- a, as the names of characters
S'il mio cor bella vedessi fol. 1	Mia vita placati fol. 21
Dun bel viso 3	Sentivo fra ramo 23
Le Zitelle d'oggi di 5	Lascia, oh Dio 25
Sò ben io che sul mio crine 7	Sè speri di bacciar 27
S'il ciel non m'è crudele 9 Consolati non piangere 11	Crudeli si si anno datemi 29 Vedervi e non penare 31
Havrò sempre nel petto 13	Lacci d'amor. (Duett) 33
Dico all' alma	Nò nò non mi lasciar 35
Stringilo pur al sen 17	Poi che il fato vuol cosi 37
Deb rendi al cor la nace 19	Son dolente 90

Parlami pur d'amore fol. 4 Belle veneri inchinate 4 Destin, se vuoi ch'io viva 4 Se vuoi ch'io trovi pace 4 Colore D'io trovi pace 4	S Voi che giusti fulminate 53 Sol mi resta 55 Dal ciel che tutto fa sperar 57
Giove e Dio che tutto sai 49 Oblong Quarto. Latter pa Mss. 1268.]	rt of the xviith cent. [Harl.

# 52

53.	
A collection of Songs similar to ber.	those in the foregoing num-
Crude stelle, oh Dio fol. 1	Sappi resistere fol. 29
Volo à stringere il bel crin 3	Parto mà Pargoletto da me 33
Dimmi pur dolce mia vita 5	Al Aurora che l'auree faci 35
Pur ch'io goda 7	E follia di chi si crede 37
Amarti il cor non può 9	Rose indegne ch'arroscite 38
Care tenebre 11	Donna cagion de mali 40
Mie speranze 13	Fanciul che porti in volto 42
Non mi parto da te 15	E miracolo d'amore 44
Sparge al vento 17	A splendor che cangia 46
Rendetevi ò pensieri 19	Hor che in te miro 48
A quel crine che m'incatena 21	Son vassalo di Cupido 50
Degl'allori io son contento 23	Ti dono un baccio 52
Mi regna nel core amore 25	So ben io ch'à la bellezza 54
O stelle, o cieli, o amore 27	
Oblong Quarto. Latter part Mss. 1269.]	of the xviith cent. [Harl.
<del>-</del>	

#### **54**.

A collection of Songs and Cantatas, transcribed by Bernard Martin Berenclow, and Dr. B. M. Berenclow, his father. The composers named are Alessandro Scarlatti, Bernardo Pasquini, L'Abbate Colonese, Giacomo Carissimi, and Henry Purcell.

Per dar lampo. (A. Scarlatti.) f. l	*Che spero, ahi lasso fol. 34 b.
*Lieto festeggia. (B. Pasquini.) 3	*Dolce speranza · · · · 36
Hor dunque perche. (Abb. Co-	*Armati cieca Dea 37 b.
lonese.) 5	•Fra dolci martiri 38 b.
•Io non sò se potrai 7	Per deridere un cor amante . 40 b.
*Si bacia stringi è godi 9 b.	Deh rendi al cor 41 b.
*A chi spera di gioir 12 b.	*Tormentatemi pur quanto . 42 b.
*Apri le luci. (A. Scarlatti.) . 15 b.	Dear happy groves 46
*Pensieri, consigliatemi. (B.	From silent shades. (H. Pur-
Pasquini.) 17 b.	cell.) 49 —
•Se mi condanni. (id.) 19	Stay, lovely nymph 54 b
Ama pur mio cor 22	
•Chi d'amor paventa il foco. (A.	
Scarlatti.) 24	Regola per toccare il basso con-
Pensier mio, che voi da me 27	tinuo sopra la chitarra 57

Note.—The Songs marked thus \* are also in Harl. Ms. 1273. Small oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 1270.]

No no mio core. (G. Carissumi.) 30 b.



A	collection	of	Italian	Cantatas,	anonymous.
---	------------	----	---------	-----------	------------

Ombre, tenebre fol. 1	Mi contento cosi	. fol. 42
Resto in sen d'un antro 16	Che sento, oh Dio	
In erma ripa e solitario 31	Marcato haves	61 <i>b</i> .
Oblong Quarto. Latter par	t of the xviith cent.	[Harl.
Mss. 1271.]		

# **56**.

A collection of Italian Songs and Cantatas, for the most part anonymous, but some composed by Giacomo Carissimi, Dominico Gabrielli, Bernardo Pasquini, Allessandro Melani, L'Abbate Colonese, Alessandro Stradella, Pietro Francesco Tosi, Signor Ferdinando, Carlo Pietragrua, B. M. Berenclow, Alessandro Scarlatti, and Giovanni Buononcini. In the handwriting of Bernard Martin Berenclow and Humphrey Wanley.

wamey.	
Aure vaghe, aure gioconde . fol. 1	Spero da tè, mio nume fel. 43
Venticelli, che tacete. (D. Ga-	Care fonti, aure soavi 43 b.
brielli.) 1 <i>b</i> .	Dolcissime pene 44
Vinto hai già. (B. Pasquini.). 4 b.	Lasciami in pace. (P. F. Tori.) 44 b.
Almeno un pensiero. (G. Ca-	Il tempo mai non perde 45
rissimi.) 5 b.	Oara imago. (P. F. Tosi.) 45 b.
Il tacer non fa. (A. Melani.) . 8 b.	Son vinto, mi rendo 46
Mi contento d'un sorriso 10 b.	A rallegrar il mondo. (P. F. Tosi.) 46 b.
Son amante ne trovo pietà 12 b.	Si no à quando 48 b.
Aure ò voi ch'in fiato 13 b.	Hò un alma 49
Sovra il sen. (G. Carissimi.) . 14	Con le stille del mio pianto 49 b.
Ch'io manchi mai di fede 15 b.	Deggio, à Dio, lasciar morire . 50
Fidarsi d'Irene 17 b.	A voi torno 50 b.
Su quel labro 19 b. and 48	Sperar ch'il Dio d'amor 51
Temer di chi s'adora 20 b.	Care luci, saettatemi 51 b.
Il tempo mai non perde 21 b.	La speranza in chi ben ama . 52
S'a morir voi mi guidate 22 b.	Son pur care al sen 52 b.
Si v'intendo, ò miei pensieri . 23 b.	Di morir già non paventa 53
O lumi, piangete 24 b.	Che vuol dal mio core 53 b.
Volete cosi miei nemiche 25 b.	L'aure, le frondi 54
Io provo nel alma. (Abb. Colo-	Dal oriente chiaro 54 b.
nese.) 26 b.	Dove son l'erbete 55
So che mi piace 27 b.	Vaga mia con chi t'adora 55 b.
Se t'ama Filli. (A. Ştradella.). 28 b.	E tiranicol'impero. (D.Gabrielli.) ib.
(See Add. Ms. 11,588.)	Và lettando in questo petto 56
Deh svegliatevi occhi belli 29 b.	Vendetta ò cor 57
Con man di Gelsomini 33 b.	Solitari passeggi. (P. F. Tosi.). 58
Lusinghiere pupille 37 b. Sieto vago, siete bello 38 b.	Ah crudele, chi ti pose 59
Sieto vago, siete bello 38 b.	Sopra il mar del incostanza 59 b.
Pensieri armatevi 39	Care larve. (D. Gabrielli.) . 60
Dona mi pace 39 b.	Vezzose pupille. (P. F. Tosi or
Piu cara del core 40	Buononcini.) 60 b.
Fra gl'assalti di Cupido 40 b.	Tà mi tenti 61
Quel bello, quel labro 41	Comincia tormentarmi. Scritta
Stelle amiche 42	come le canta. (P. F. Tosi.) 62
Quanto è dolce quel velen 42 b.	Per me funeste faci 62 b.

Dunq' à bella. (P. F. Tosi.) fol. 63 b.	Reversing the book, are the following.	
Tu mi conforta	Reversing the book, are the following.  Restate immobili. Duett . fol. 1  E chi non v'ameria (ascribed to Luigi Rossi in Harl. Ms. 1265) 9 b.  Al dispetto ancor d'amore 13 b. Con tromba sonora. (Berenclow.) 17 b. Non dar più pene 19 b.  Al fulgor d'un serto aurato 21 b. La ragion m'assicura. (A. Stradella.) 23 b.	
	Vanne invitto. (A. Scarlatti.) 27 Senza speme. Duett. (G. Buo-	
Non spero più di ribacciarmi . 74 Non ti credo mai più bella 74 b.	noncini.) 28	
Risuoni festante. (Altered by Battista Draghi and B. M.	Soavi respiri. Duett. (A. Melani.) 29 b.	
Bereuclow.) 75 b.	Several of these last have instrumental symphonies.	

Oblong Quarto. Latter part of the XVIIth cent. [Harl. Mss. 1272.]

57.

A collection of Italian Songs and Duetts, some with instrumental symphonies, transcribed by Humphrey Wanley, and chiefly composed by Signor Ferdinando, Alessandro Melani, Domenico Gabrielli, L'Abbate Colonese, Bernardo Pasquini, Carlo Manelli, surnamed Del Violino, B. M. Berenclow, Giovanni Buononcini, Alessandro Scarlatti, Vincenzo Albrici, Aldovrandi, Marc. Antonio Ziani, Rosa Hiacinta Badalli, Carlo Pietragrua, Alessandro Stradella, Paolo Lorenzani, Luigi Rossi.

The state of the s	Warri ) and Hallo condide. Cal. 10.1
E crudo lo veggie. (Ferdinan-	Versi à noi l'alba candida fel. 12 b.
do.) fol. l	Risolvete di sanarmi 13
Lesciate vi bacciar. (id.) . 1 b.	Resister non si può 13 b.
Quando amor mi darai pace . 2	Stelle, che remirate. (B. M.
Io vi miro. (A. Melani.) . 2 b.	Berendow.) 14
Perche mai, numi. (D. Gabrielli.) 3	Dove sei, dove t'ascondi 14 b.
All'armi 4 b. and 42 b.	Dolce pace del mio cor 15
Che sapese ov'è il mio bene . 5	Senvola il dio d'amore. (G.
Va crescendo nel mio cor 5 b.	Buononcini.) I5 b.
Vedrai se questo labro 6	Pensieri, consigliatemi. (B.
Dunque pensi ingrata. (Abb.	Pasquini.)16
Colonese.) 6 b.	Per dar lampo. (A. Scarlatti.) 16 b.
Tacere è sospirar. (B. Pasquini.) 7	*Lieto festeggia. (B. Pasquini.) 17
Dolce, bella 7 b.	• Hor dunque perche. (Abb. Co-
Dolce pace del cor mio. (C. Ma-	lonese.) 17 b.
nelli.) 8	*Apri le luci amate. (A. Scar-
Bella bocca. (B. Pasquini.) . 8 b.	latti.) 18
Mai non posa un cor amante. 9	• Io non so se potrai 18 b.
Hò cor altraggiato 9 b.	*Si baccia stringi è godi 19
Amante povero 10 b.	A chi spera di gioir 20
Alma se non mi vendico 11	Per diridere un cor amante . 20 b.
Silenzi de la notte 11 b.	*Ama pur mio cor 21
Son lieto e felice 12	*Si mi condanni. (B. Pasquini.) 21 b.

Chi d'amor paventa. (A. Scar-	Lontan dal idol mio. (A. Scar-
latti.) fol. 22	latti, 1699.) fol. 69
Pensier mio che voi 23	Per me non la so (id.) 71
Fra dolci martiri 24	Caro ad altri. Duett. (G.
Tormentatemi pur quanto 24 b.	Buononcini, 1695.) 73
Armati cieca Dea 25	A pena dal Oriente. (P. Lo-
Che spero, ahi lasso 25 b.	renzani.) 75 b.
Dolce speranza 26	Ne notte ne di. (L. Rossi.) . 76 b.
La colpa e la mia 26 b.	Il vostro splendore. (id.) 77 b.
Non sò se l'hò da dire. (V. Al-	Amanti piangete. (id.) 78
brici.) 27 b.	D'una bella infedele. (id.) . 78 b.
Dolce colpa d'un sguardo 28 b.	Se nel ben. (A. Stradella.) . 79
Biondi crini 29	Ferma per un momento 79 b.
Mai più stelle spietate 29 b.	(From a Drama called " Il
Voglio morte. (C. Manelli.) 30	priggionero fortunato," by
Chi si fida d'amor 30 b.	A. Scarlatti.)
Non amar un volto 31	Tempeste funeste. 2 voc. (id.) 81 b.
Date all' armi 31 b.	Quel esser misero. (A. Scar-
Sol chiamarsi può felice. (A	latti.) 84 b.
minuet.) 32	Miei pensieri. (id.) 87 b.
minuet.) 32  Lo sdegno il rigore. (Sig. Al-	(Accomp <sup>t</sup> . for violetta.)
dovrandi.) 32 b.	Troppo presto ti lego. (id.) . 89
Gioite, brillate 33	Sin ch'il martire. (id.) 90
Non può vivere. (B. M. Be-	Mi tormenta mà contenta. (id.) 93 b.
renclow.)	Primi vedro s'immagini. (id.) 95
Dorman gl'occhi 34 b.	Povera pelligrina (La Pellegri-
Non sempre porta amor 37	na) full score. (id.) 96
E pur grave martir 38 b.	Ondeggiante agitato, full score.
Scherza l'onda 41	(id.) 99
Mi scherza, mi brilla 42	Cangia il cielo. (id.) 102 b.
Stelle, non m'uccide. (M. A.	Amor, mi traffigesti. (id.) . 104
Ziani.) · 43 b.	Belle fonti. Duett. (id.) . 106
Vuò cercando. (Donna R. H.	Gran tormento. Duett. (id.) 107 b.
Badalli.) 44	Quanto sarei beata. (id.) . 109 &.
O felice l'onda. (C. Pietragrua.) 45 b.	Son tiranni d'amor. (id.) . 110 b.
Lontan del suo bene. Duett.	Serbar nel petto. (id.) 111 b.
(id.) 50 b.	Amor, se mi feristi. (id.) . 112 b.
Lontananza crudel. (G. Buo-	Ne men per gioco. (id.) . 114 b.
noncini.)	Sono guerriera ardita. (id.) 116
Chi dirà che nel veleno. Duetț.	Tacere e sospirar 117 b.
(A. Stradella.) 59	

Note.—The Songs marked thus • are also in Harl. Ms. 1270.

Oblong Quarto. Latter part of the XVIIth cent. [Harl. Mss. 1273.]

# 58.

Two Latin Hymns to the Virgin Mary. fol. 195 b.

A Hymn to the words "Recordare domine;" from the 5th Chapter of the Lamentations of Jeremiah. fol. 426 b.

Vellum. Small Quarto. Early part of the xivth cent.
[Harl. Mss. 1280.]

59.

A collection of Italian Songs, Duets, and Trios by the following composers,—Luigi Rossi, Pietro Reggio, Giacomo Ca-

rissimi, Casati, Marc. Ant. Cesti, Barbara Strozzi, Francesco Cavalli, Francesco Lucio, Bonifacio Graziani, Padre Tiani, Vincenzo Albrici. At the end of the volume is this note: "Scritto à richesta di Mons. Didier, in Londra, anno Domini 1681. Pietro Reggio." P. Reggio was a celebrated singing master and lutist in the time of Charles II.

master and ratio in the state of	Onditos 21.
Vorrei scoprirti un di. Duett.	Son spezzate le catene. (F. Ca-
(L. Rossi.) fol. 1	valli.) fol. 35 b.
Tu sarai sempre. Duett. (id.) 3	Chi mi credeva instabile. (L.
Pene che volete. (id.) 5	Rossi.) 36 b.
O misera Dorinda. Duett. (P.	Voraggini ondose 38 b.
Reggio.) 6	Quand'hebbi d'oro il crin. (P.
(From Il Pastor fido. See	Reggio.) 39
another copy, Harl. Ms. 1863.)	Nò nò, mio core. (G. Carissimi.) 40 b.
Spiega un volo. Duett. (L. Rossi.) 9	Non è stabile la fortuna 42 b.
Tu giuri che è mio. Duett. (id.) 10 b.	Solitudine amena 44
Difenditi, ò core. (id.) 12	Maledetta la corte. (F. Lucio.) 46 b.
Chi d'amor divien seguace 13	Audite sancti. Trio. (G. Caris-
Scusatemi, non posso 14	simi.) 48
Ohime, madre, aita. (L. Rossi.) 15 b.	O bone Jesu. (Sig. Cassati.) . 52
Sospire, ch' uscite. (G. Caris-	Gaudia Pastores. (B. Gratiani.) 54 b.
simi.) 16 b.	Il tempio più non è. (Padre
Sta in tono mio core 17 b.	Tiani.) 57 &.
Faville d'amore 18 b.	Che mi giova. (Air from an
Egionto un corriero 19	opera.) 58
V'intendo occhi. (G. Carissimi.) 21	Amor sio mi querelo. (L. Rossi.) 58 b.
Sensi voi. (M. A. Cesti.) 23 b.	Vo cercando la speranza. (V.
Tu mancavi à tormentarmi 25 b.	Albrici.) 59
Tradimento amore 26 b.	Sassi ch'hor quà. (P. Reggio.) 61
T'en pentirai. (P. Reggio.) . 29	Poesia del Cavaglier Marini.
Luci belle. (L. Rossi.) 31	Si mi dicesti. (Trio.) 63 b.
Rissolvetevi pensieri. (Barb.	Manda i nobili allori. (V. Al-
Strozzi.) 31 <i>b</i> .	brici.) 66 b.
Mio ben teco il tormento. (L.	Amor chi te die l'ali. (P. Reggio.) 67 b.
Rossi.) 33	(Tirata da L'Egisto.)
All ombra d'una speranza. (id.) 34	Dite, ò cieli. Duett. (L. Rossi.) 69
Nò mio cor, non ti diffendere . 34 b.	Non più vilta. (id.) 69 b.
Folio. [Harl. Mss. 1501.]	

60.

The Services of the Greek Church, with the musical notation. Octavo./4 \*\*\*Eith-or \*\*Liith cent. [Harl. Mss. 1613.]

This volume is most elaborately described by Humphrey Wanley, in the Catalogue of the Harleian Manuscripts.

61.

A Latin Hymn in honour of Saint Catherine. Begin. "Kyrie lux charitatis."

Vellum. Quarto. Early part of the xivth cent. [Harl. Mss. 1688. fol. 108.]

62.

The Medius Voice Part of a collection of Latin Hymns or Anthems by English composers of the early part of the sixteenth century. The names of the following are given: Thomas Ashwelle, Ludforde, Thomas Hyllary, Pygott, Rich. Davy, William Cornyshe, and Robert Fairfax.

Gaude plurimum fol. 1	Salve, Jheru fol. 31
Ave Dei Patris filia 3 &.	Ave Dei Patris filia 33
Adoro te, Domine 5	Virgo templum. (R. Davy.) . 35
Stabat mater. (Ashwelle.) . 7	Gloria sanctorum
Salve regina. (Ludford.) 9	Tematrem Dei laudamus. (Ash-
Ave Maria, ancilla Trinitatis . 11 b.	welle.) 39 &.
Sancta Maria, mater Dei 13 b.	Ave cujus concepcio 42 b.
Salve regina 15 b.	Gaude Virgo, mater Cristi 44 &.
Salve regina 18	Salve internerata 46 &.
Stabat mater dolorosa 20	Salve regina. (Ludford.) 49 5.
O Domine celi	Salve regina. (W. Cornysshe.) 51 &.
Tota pulcra es. (T. Hyllary.) 24 b.	O bone Jhesu
Salve regina. (Pygott.) 26	Lauda vivi Alpha et O. (Fair-
O Regina 29	fax.)

Quarto. Early part of the xvith cent. [Harl. Mes. 1709.]

In the Catalogue of the Harleian Mss. this book is stated "to have formerly belonged (as it should seem) to the Chapel of King Henry VIII." There may have been proof of this on the original binding, but nothing now exists to warrant such an inference.

# 63.

"Intermedio à cinque, con Instromenti; Musica del Signor Alessandro Melani, parole del Signor Pietro Cenciani."

Oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 1792.]

This book was bought of Humphrey Wanley, who states that "the musick is finely composed, Melani having been a great master in his time."

# 64.

A collection of Italian Honga and Ductts (with two Latin Motetts) chiefly composed by Luigi Rossi, Pietro Reggio, Glov. Oppignismi, Marc. Ant. Centi, Carlo Ambrosio Lunati, Paolo Lorenzano, Glov. Bat. Draghi, (Music Master to Queen Anne,) Night. T. M. H., Glov. Francesco Tenaglia, Francesco Cavalli, Giaronno Carlanni, Alemandro Melani, and Bonifazio Graziani. Alemat wholly transcribed by B. M. Berenchon.

Append the sales of the first pro-	Heggin ) p. 52 Here another copy, Hard. Ma.
THE MAIN APPLICATION 11,	lant.
Minut j In	Communication par pietà. Duett.
ान हता मध्य मध्यम भागम	(11 t'Anfaafmt.)
O moved Harthal Holl if	I'm rad ampriled Duett. (L. Rossi.) 39

Se dardo pungente. Duett . p. 45 Cosi si tratta, oh Dio. (G. Op-	Datti pace, O Fileno p. 181 Gite pur per l'aria. (C. A. Lu-
pigniani.) 50	nati.)
O quanto è dolce. (id.) 53	Vedi Filli gentil. (T. M. R.). 191
Del famoso oriente. (M. A. Cesti.) 59	Son disperato. Duett. (G. F.
Sospiri, ola, che fate 62*	Tenaglia.) 201
Vieni pur mia libertà 68*	Da l'antro magicho. (F. Cavalli.) 206
Sassi che hor. (P. Reggio.) . 75	Che faro, m'inamoro. (L. Rossi.) 215
Nel adirato seno. (C. A. Lunati.) 82	Sera alquanto addormentato . 219
Hor che del ciel. (P. Reggio.) 92	Piange, Filli. (G. Carissimi.) 234
Occhi belli 101	Che mi giova 246
Un genio fatale mi sforza 104	Fin all' ultimo respiro 249
Quanto poco durate. (P. Lau-	E tu resti, mia vita 254
renzano.) 107	Fileno, idolo mio. (A. Melani.) 262
Lasciatemi speranze 114	Guarda ben, mio cor. Duett . 269
Sotto vedovo cielo. (M.A. Cesti.) 119	Cieco Dio. Duett 275
Aspettate adesso canto. (id.) . 127	Nel adirato seno 281
Perche piangete, amanti 145	Anime voi chi sete 291
Tu m'aspetasti. (M. A. Cesti.) 149	Pieta spietati lumi. Duett. (L.
Quando amor mi darai pace . 155	Rossi.) 298
Qual spaventosa tromba. (G.	·
B. Draghi.) 157	Reversing the volume, are the two
Non dorme mio cuore 165	following Motetts.
Più tacer non si può 168	Leta dies, cara lux. Duett . 1
Alpi nevose e dure 175	Vidi Luciferum. (B. Gratiani.) 24
Oblong Quarto. Latter part of 1863.]	the xviith cent. [Harl. Mss.

Minute Book of "The Corporacion for regulateing the Art and Mane extracted Science of Musique," from the 22nd October, 1661, to the 2nd July, 1679; containing the autographs of many of the gentlemen of the Chapel Royal during that period. Folio. [Harl. Mss. 1911.]

# 66.

"Ymnus in dedicatione Sancti Michahelis." Begin. "Christe, sanctorum decus angelorum." fol. 17 b.

The first and second books of Boethius "de Musica." fol. 55. Printed amongst his Works, Basil. fol. 1570.

Vellum. Folio. xth or x1th cent. [Harl. Mss. 2688.]

67.

A Latin Psalter, with Hymns, Antiphonies, etc. A fine manuscript. Vellum. Small Folio. x111th cent. [Harl. Mss. **2888.**]

68.

A fine Lectionary, towards the end of which are several Latin Hymns in old musical notation without lines. Vellum. Small Folio. xith cent. or earlier. [Harl. Mss. 2889.]

Digitized by Google

E

A Lectionary, in Latin, originally belonging to the Monastery of Moissac, in the province of Quercy; the responses of which are finely written in old musical notation without lines. Vellum. Small Folio. xith cent. [Harl. Mss. 2914.]

# 70.

A Processional, in Latin, containing Hymns, Antiphonies, etc., according to the use of Salisbury. Vellum. Octavo. xvth cent. [Harl. Mss. 2942.]

# 71.

A Processional, in Latin, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Small Quarto. xvth cent. [Harl. Mss. 2945.]

#### **72**.

Latin Hymns, according to the use of Salisbury. Vellum. Octavo. xvth cent. [Harl. Mss. 2951.]

# 73.

Latin Hymns for the whole year. The notation without lines. Vellum. Small Quarto. xith cent. [Harl. Mss. 2961.]

# 74.

"Ordo processionis generalis perpetuo faciendæ singulis annis die octavo mensis Maij, pro liberatione civitatis Aurelianensis." The music throughout is beautifully written.

Vellum. Small Quarto, written A.D. 1642. [Harl. Mss. 2981.]

# 75.

A Latin Hymn to the Virgin. Begin. "Clemens et benigna."

At the beginning is written, "Liber Sancte Marie Novi Monasterii." Vellum. Quarto. End of the XIIth cent. [Harl. Mss. 3013. fol. 1.]

# **76.**

Specimen of early musical notation, written at the commencement of Pope Gregory's Libri Moralium in Job. Begin. "Beate martyr, prospera." Vellum. Folio. xith cent. [Harl. Mss. 3033. fol. 1.]

Two Books of Airs for the Mean and Bass Viol, some of which are composed by John Bannister, leader of the King's Band [A.D. 1670]. The music is very imperfect, and probably other instrumental parts are wanting. Oblong Quarto. Latter part of the xviith cent. [Harl. Mss. 3187, 8.]

# 78.

"De constitutionibus in musica," in verse. Begin. "Constitutionum formas breviter aperiam." fol. 55 b.

It is a portion of the "Regulæ rhythmicæ" of Guido Aretinus. See Gerbertus, vol. ii. p. 31.

Rules by Guido Aretinus "de ignoto cantu." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." (Comp. *Harl. Ms.* 281.) fol. 56 b.

Printed by Gerbertus, vol. ii. p. 34.

- Epistle of Guido Aretinus "de ignoto cantu," omitting the prefatory matter. Begin. "Ad inveniendum igitur ignotum cantum." fol. 58 b.
- "Quid sit Armonia." Begin. "Armonia est diversarum vocum apta coadunatio. fol. 64 b.
- A Treatise "de Tonis." Begin. "Tonus dualem significationem habet." fol. 73.

Fifteen chapters from the Micrologus of Guido Aretinus, with the Prologue. fol. 78.

For more complete copies, see Harl. Ms. 281, Sloane Ms. 4915, Add. Ms. 10,335, and Arund. Ms. 389. It is printed by Gerbertus, vol. ii. p. 2.

Vellum. Duodecimo. xIIIth cent. [Harl. Mss. 3199.]

# **79**.

"Claudii Ptolemei Harmonicorum libri tres, interprete Nicolao Leoniceno." This volume is in the autograph of Franc. Gafurius, the celebrated theoretical writer, whose arms are emblazoned at the commencement. Vellum. Small Folio. Dated A.D. 1499. [Harl. Mss. 3306.]

# 80.

Portions of the work of Boethius "de Musica," namely of lib. i. capp. 18-16, lib. ii. capp. 19-28. Vellum. Folio. xth cent. [Harl. Mss. 3595. ff. 50-56.]

#### 81.

A book of Latin Hymns. Imperfect at the commencement. Vellum. Folio. xvth cent. [Harl. Mss. 3965.]

E 2

#### 82

A book containing the words of Anthems by English composers, from the time of King Henry VIII. till towards the end of the 17th century. Small Quarto. Latter part of the xviith cent. [Harl. Mss. 4142.]

# 83.

"Musical observations and experiments in musical sounds belonging to the theorie part of music." fol. 1.

"The most exact way for the tuning of an organ, harpsechord,

virginal, or espineta." fol. 65.

"A short introduction to the knowledge of descant or composing of music." fol. 69.

Quarto. Early part of the XVIIIth cent. [Harl. Mss. 4160.]

#### 84.

The Miracles of the Virgin Mary, in French verse. Near the beginning and in the middle of the volume some parts are set to music. Imperfect at the end. Vellum. Folio. x11th cent. [Harl. Mss. 4401.]

# 85.

A volume marked at the beginning, "Humfredus Wanley e Coll. Univ. Oxon. Dec. 24, 1697," containing

The first flute part of sundry sonatas, duetts, and trios, by Raffael Cortovil, A.D. 1686; Mr. Keene, Godfrey Finger, Mr. Morgan, Robert King, and Godfrey Keller. p. 1.

Part of a Mass for four voices, with accompaniments, by Glacomo Carissimi. p. 78.

Part of an "Officium B. V. Marice musicis aptatum concentilms a Jonne Baptista Bassano." p. 113.

Folio. Infler part of the xviith cent. [Harl. Mss. 4899.]

#### HG.

"Madas cantandi, secundum [Sanctum] Bernardum." Begin.
"Venerabilis pater Sanctus Bernardus." Vellum. Quarto.
"Attiti cent. [Hart. Mas. v. v. fol. 198.]

See a later copy in Ma Reg. 3 A. vi. fol. so &.

# HT.

Burthing de Africher - From the Ottol chapter of the first book, to the first chapter of the fifth book. Vellum. Quarto.

Attheorem - [Hant Here]

A collection of French Songs for two and three voices, all ano-	•
nymous, except one composed by Anth. de Fevin.	

•	
Vrai dieu d'amours fol. 2	Veulx Caron ne scauroit sepa-
Pour Francoyse, que plus ne voy 3	rer fol. 24
Seigneurs, que Dieu vous gard. 4	Helas, j'en suis marri 25
Et pour vous faire entendre . 5	Il n'y a ici celuy 27
Je le l'airray. (A. de Fevin.). 6	Petite fleur cointe et jolie 28
Maulditz soient ces mariz 8	A vous non autre 29
Non mudera ma constance (im-	Adieu m'amour et mon desir . 31
perfect) 10	Royne des flours
Pensez de faire garnison 12	Royne des flours 34
Si j'eusse Marion 13	Royne des flours 35
Tres doulce dame 14	L'amour de moy si est enclose . 37
Le bon espoir 16	Il fait bon aimer l'oysellet 39
Souvent je mesbatz 18	Non mudera ma constance 41
Celle qui m'a demandé argent . 19	On a mal dit de mon amy 42
Dieu la gard la bergerotte 20	Mais que ce fust le plaisir 44
Adieu solaz 21	Dieu gard celle de deshonneur . 46
Si j'ay perdu par mesdisans 22	Vrai Dieu qui me confortera . 48
Si j'aime mon amy (imperfect). 22 b.	Several of the illuminated
En despit des faulx mesdisans . 23	initial letters have been cut out.
Mallana Onemto worth comt	[Hand Man rate]

Vellum. Quarto. xvith cent. [Harl. Mss. 5242.]

# 89.

"S. Aurelii Augustini de Musica Libri vi." At the end is the following inscription, "Joannes Arretinus absolvit Venetiis, 1423." Vellum. Octavo. [Harl. Mss. 5248. fol. 1.]

# 90.

A book of Latin Hymns, at one time belonging to Lichfield Cathedral. Imperfect at the beginning. Vellum. Quarto. xvth cent. [Harl. Mss. 5249.]

# 91.

A book of Latin Hymns, etc., neatly written, but imperfect at the beginning and the end. Vellum. Folio. Early part of the xivth cent. [Harl. Mss. 5284.]

# 92.

- A Greek Treatise on Music, in three books, by Manuel Bryennius, who is supposed to have lived in the fourth century. It has been published, together with a Latin translation, by Dr. Wallis, Oxford, 1699.
- A Greek Treatise on Music, in three books, by Aristides Quintilianus, a writer of the second century. It has been published, with a Latin translation, by Meibomius, Amsterdam, 1652. Folio. xvth cent. [Harl. Mss. 5691.]

A book of the words of English Anthems, from the time of King Henry VIII. till towards the end of the seventeenth century. Folio. Latter part of the xviith cent. [Harl. Mes. 6346.]

#### 94.

Musical notes for the Trumpet, representing the cavalry signals la charge, la chamade, bouteselle, à cheval, etc.; also the notes for the horn in hunting. Quarto. Early part of the XVIIth cent. [Harl. Mss. 6461. fol. 58 b.]

# 95.

comprised in three books. Begin. "Omnium quidem artism etsi varia sit introductio." Quarto. xvth cent. [Harl. Mss. 6525.] It is by from the Carthury was 12 point.

[Harl. Mss. 6525.] It is by from the Carthury was 12 point.

[Harl. Mss. 6525.] It is by from the Carthury was 12 point.

[Harl. Mss. 6525.] It is by from the Carthury was 12 point.

[Harl. Mss. 6525.] It is the front the Carthury was 12 point.

A Madrigal for four voices, intitled "King James his quier," composed by Henry Peacham, and written by him at the end of a book of emblems dedicated to James I. It is thus described in the Harleian Catalogue: "Cantio votiva seu congratulatoria ad Regem, in quatuor partibus, ab alumnis quatuor regnorum, Anglo, sc. Scoto, Gallo, et Hiberno concinenda; ab ipso autore composita." Folio. Beginning of the xviith cent. [Harl. Mnn. 6855. fol. 160 b.]

# 97.

The Psalm "Venite exultenus" in each of the eight ecclesiastical tones. Imperfect at the commencement. This manuscript was written in Spain, with very large notes, and is beautifully executed. Vellum. Large Folio. xvith cent. [Harl. Mss. 1400.]

#### DH.

"A collection of the most celebrated Services and Anthems used in the Church of England, from the Reformation to the Restauration of K. Charles II. [continued to the end of the reign of Queen Anne], composed by the best masters, and collected by Thomas Turksy, D.M., Musick Professor to the University of Cambridge."

The six volumes containing this collection were transcribed by Dr. Tudway for Edward, Lord Harley, to whom they are

severally dedicated, in the years 1715-1720. At the end of each volume is a table of contents, but throughout there are many inaccuracies as to names and dates. The following is an alphabetical list of the composers, with references to the volumes in which their works are to be found.

ALDRICH (H	ENRY).										
	ns to Énglish wor	is of the six	teen	foll	owi	g .	Mot	iett	. 0	£	
	na, Carissimi, Stra										L II.
	We have heard										
	Why art thou			`			•				
	My heart is fix										
	The eye of the				•						
	O God, the Ki										
	Hold not thy t										
	Give ear, O G	•									
	Behold, now p		-d								
	Hide not thou		· <b>u</b> ·								
	I look for the	•									
	O Lord, rebul		e	<b>VI</b> 7		. /1	w			_\	<b>37-1</b>
		is collection.		W 15	IITI	. (1	M A	FTE	1E	w ),	V OL
	O how amiable	are thy dw	elling	8.							
	For Sion's sake	e I will not	hold :	my p	10890	9.					
	O pray for the										
	I am well pleas	-									
	Haste thee, O		od.								
The Mor	ning and Evening	•									III.
	Out of the deep h			• •				•	•	•	ib
Anthem.	•							•	•	•	ib
	O praise the Lord				•		•	•	•	•	
	Sing unto the Lor						•	•	•	•	ib
	O Lord, grant th						•	•	•	•	ib
	ing Service in F					٠	•	•	•	•	ib
Anthem.	Comfort ye my p					•	•	•	•	•	ib
	Who is this that					٠	٠	•	•	•	ib
	O Lord, our Gov	ernor	•		•	•	•	•	•	•	ib
	O God, thou art	ny God	. •		•	•	٠	•	•	•	ib
	Have mercy upon					•	•	•	•	•	ib
	ning and Evening					•	•		•	•	IV
Anthem.	I will love thee, (					•	•	•	•	•	ib
	The Lord is King	z						•			ib
	Give the king thy	judgments									ib
	If the Lord hime	elf									ib
	O Lord, I have h	eard thy vo	ice								ib
AMNER (Jo	mw)										
The Mor	ning and Evening	Service in	D n	ina	. /~	war	non	lv c	-11-	-	
Contact's	in D)	, 201 1100 111			~,~			-			I
	O come hither an							•	•	•	ii
Antuem.	Christ rising aga						•	•	•	•	il
The -bel	e Service in G (con		۰.	• •	٠.	•	•	•	•	•	III
The whole	e Service in U (co	штопту сап	ea C	CHAI	•)		•	•	•	•	IV
The who	e Service in D mi	nor	•	• •	•	•	٠	•	•	•	
Anthem.	O sing unto the	Liura	•	• •		•	•	•	٠	•	il
	Lord, I am not h				•	•	•	•	•	•	il
	Remember not, I				٠	•	•	٠	•	•	il
	Sing, O Heavens		•		•	•	•	•	•	•	il
BARCROFT (	THOMAS).										
	ning Service in G	<b>.</b> .									1
	O almighty God				-		-				īV

		_	/~/	/•	/										
BATTEN (A:		· )·	•											v	.) I
BEVIN (ELV		-													
BISHOP (JOI		1110 W	, <u>1</u> 040 C	u • 1.00	•••		•	•	•	•	•	•	•	•	111
			:- D	-:											v
The Mor				-		•			•						-
Anthem.	O Lo	rd our	Covern	OP	•	•	•	•	•	•	•	•	•	•	il
BLOW (JOH)	1).														
The Even		ervice i	n B mi	nor											II
Anthem.															il
		d in the													il
	The	Lord is	my sh	enherd	1		-,-	•	•	:			Ċ	•	il
The Mor	ning s	nd Eve	miner &	ervice	in (	ı.	٠	٠	•				•	•	Ш
Anthem.													•	:	il
Zintileiii.		ord God											•	•	ič
		od, my									٠	•	•	•	
										•	•	•	•	•	il
	Ana	I Degra	a grea	r voto		•	•	•	•	•		•	•	•	il
		kings o	Than	sis .	٠. ٠	•	٠	•	•	٠	٠	•	•	•	il
	Prais	e the L	ord, O	my so	, loc	•	•	.•	•	٠	٠	•	•	•	il
I will alw	ay giv	e than	KS. (T	he Cl	ub A	Int	hem	.)	•	•	•	•	•	•	il
The whole	e Serv	ice in A	l major	• •			•	•	•	•	•	•	•	•	IV
Anthem.	I bel	ield, an	d lo, a	great	mul	titu	de	•	•	•	•		•		il
	O sin	g unto	God												il
	Why	do the	heathe	en.											il
	We	will reje	oice .												il
		ord, tho													ib
		righteo													il
	God	is our b	one an	d stree	noth		·	·		·				:	il
		od, whe												•	ič
														•	
Bowman (Jo	эни).	Anth	em. S	how y	our	selv	88 j	oyf	ul	٠	٠	٠	٠	٠	V
BRODERIP (	WILL	IAM).							•						
The Mor	ning a	nd Ever	ning se	rvice i	n D	ma	jor								VI
Anthem.	God i	is our h	ope and	l stre	ngtl	ı .	٠.								iò
BRYAN or Bi	RYNE	(ALBE	RTUS	. Th	e w	poie	Sei	rv1c	e ir	ı G	•	•	٠	•	II
Bull (John															
Anthem.	Almi	ghty G	od, who	by th	ae le	adiı	ng o	f a	sta	ır					I
Bynd (Wil				•			Ŭ								
			n mina	- fa- f	·				D:.		. L.	•			
The whol	e Serv	ice in i	э шицо	r ior i	our	VOIC	205.	(,	FFII	1100	ı D	y E	юу	œ	
for four	r, nve,	and six	voices	·) ·		. •	•	٠	•	٠	•	•	٠	•	ib
Anthem.														•	ib
	O To	ord, tur	n thy w	rath,	(Ne	ire	ISCA:	ris.	١٠	•	•	•	٠	•	ib
	Bow	thine e	ar. 2d	Part	- (	Civ	itas	881	ncti	tui	i.)	•	•	•	ib
	O Lo	rd, mal	ce thy	servai	ıt .			•	•		•	•			ib
	Save	me, O	God			•	•		•						ib
	Prev	ent us,	O Lor	d.			•								iò
Canon.	Non	nobis I	<b>Jomine</b>	•											ib
This C	anon	is, by	traditio	n, as	crib	ed	to I	Byr	d, 1	but	it	ap	Dea	rs	
nowhere	in pri	nt unde	er his 1	name	dur	ing	the	aiz	rtee	nth	. 01		RVA	n_	
teenth cer											_	_		-	
CARISSIMI (			Saa A -		/1	T \									
Compositi	UIIS BO	apted t	o Engl	ISD WO	ras,	DУ	Д.	Λ.	•	•	•	•	•	•	II
CHILD (WIL	LIAM)	).													
The whol	e Serv	rice in I	O major	r .											ib
The Morn					in F	٠.									ib
The Ever															ib
The Even								Mate	. hi	- -		•	•	•	:1

	MANUSCRIPT MUSIC.	33
The Eve	ning Service in G	Vol. II.
The who	le Service in E	. ib.
Anthem.	Sing we merrily unto God	. ib.
	O Lord God, the Heathen are come	. ib.
	O praise the Lord	. ib.
	Praise the Lord, O my soul	. ib.
	O Lord, grant the King a long life	. ib.
Church (Jo	они).	
The who	le Sérvice in F	. <b>v</b> .
Anthem.	O Lord, grant the Queen a long life	. ib.
	<b>g</b>	. ib.
	Praise the Lord, O my soul	. ib.
	Lord, thou art become gracious	. ib.
The whol	le Service in E minor	. <b>V</b> I.
Anthem.	Turn thy face from my sins	. ib.
	Blessed are those that are undefiled	. <b>i</b> b.
CLARKE (JE		
	The earth is the Lord's	. IV.
	I will love thee, O Lord	. <b>ib.</b>
*******	Praise the Lord, O Jerusalem	. <i>ib</i> .
	Bow down thine ear, O Lord	. <b>ib.</b>
Cooper (Ja:	MES). Anthem. I waited patiently	. <b>v</b> .
CREYGHTON	(ROBERT).	
The whol	e Service in C major	. II.
	I will arise and go to my Father	. ib.
The whole	e Service in E flat	. III.
Anthem.	Praise the Lord, O my soul	. ib.
CROFT (WII	LIAM).	
	We will rejoice (for the thanksgiving, 29 May, 1718.)	. <b>v</b> .
	I will sing unto the Lord	. ib.
	Praise the Lord, O my soul	. ib.
	I will always give thanks	. ib.
The Morn	ing Service in D major	. VI.
Anthem.	Offer the sacrifice of righteousness	. ib.
	I cried unto the Lord	. ib.
FARRANT (R	ICHARD).	
The Mor	ning and Evening Service in A minor. (Printed b	у
Boyce is	n G.)	. · I.
The Kyric	and Credo to the preceding Service	. II.
Anthem.	Lord, for thy tender mercies' sake	. IV.
FARRANT (D.	ANIEL?). Anthem. O Lord Almighty	. ib.
	ALPHONSO), Junior. The Evening Service in B flat	. <b>I</b> .
	Honourable Edward).	
The Te D	eum in G minor	. VI.
	Grant, we beseech thee, merciful Lord	. ib.
FORDE (THO:		
	I am so weary	. <b>I</b> .
	Haste thee, O Lord	. ib.
Fox (-). A	•	. IV.
Gibbons (Ed		· ••.
	ith Prelude. How hath the city sate solitary	. ib.
		. 10.
Gibbons (CH		**
	How long wilt thou forget me	. ib.
Gibbons (Or.		_
	Service in F	· 1.
	O Lord, increase my faith	. ib.
	Why art thou so heavy, O my soul	. ið.

	JV098)				
Anthem.	Behold thou hast made my days				Vol.
	Hosanna to the Son of David			•	. III
<del></del>	Lift up your heads			•	. IV
GIBBS ().	Anthem. Have mercy upon me, O God				. #
GILES (NAT	HAMIEL).				
	O give thanks unto the Lord				. 1
	v				
Garnery (1		•	•	•	•
GOLDWIN (J					. v
The who	e Service in F		•	•	-
	O Lord God of hosts		•	•	. i
		•	•	•	
	Ascribe unto the Lord	٠	•	•	. <b>V</b> I
		٠	•	•	. il
	O praise God in his holiness	•	•	•	. il
	I will sing unto the Lord		•	•	. il
	O be joyful				. il
GREENE (M	AURICE).				
Anthem.	O sing unto the Lord a new song				. il
	Bow down thine ear, O Lord. (Composed set	at.	23.	)	
	O God, thou art my God				. ii
	O give thanks unto the Lord				. il
Hall (Hen	_	•	•	•	
					**
The Mor	ning and Evening Service in E flat		•	•	. IV
	Let God arise	٠	•	•	. il
	complete contract con	•	•	•	. <b>i</b> č
		•	•	•	. il
	commercial my people	•			. <b>V</b> I
	The souls of the righteous				. ič
	eorge Frederic).				
Te Deum	and Jubilate in D major, for the peace in 1713	;			. iš
HART (PHIL					
Anthem.					. <b>v</b>
	Praise the Lord, ye servants	•	•	•	. ib
TT		•	•	•	. •0
HAWKINS (J.					••
	e Service in A major	•	•	•	. <b>i</b> b
	O Lord, grant the Queen a long life	•	•	•	. ib
•	My God, my God	•	•	•	. ib
		•	•	•	. <b>i</b> b
	•	•	•	•	. <b>i</b> b
	Bow down thine ear, O Lord	•		•	. ib
	Service in G		•	•	. VI
Anthem.	Blessed be thou, Lord God				. ib.
				•	. <b>i</b> b
	Blessed is he that considereth the poor				. ib
	Merciful Lord				. <b>i</b> b.
HAWKING (J.	MES), Junior. Anthem. O praise the Lord				. ib
		•	•	•	
HENRY VIII	· (A.).				
Anthem.	O Lord, the maker of each thing	٠.	٠.	•	. III
	nthem or Motett is attributed to Henry VIII.	ch	efly	7 01	n
	ity of Dr. Aldrich.				
HOLDER (W	LLIAM).				
	ing Service in C major				. 11.
					. ib.
	O praise our God, ye people				. 111.
Holmes (Ge					
					. <b>v</b> .
Authem.	Arise, shine, O daughter of Zion	•			
	I will love thee. O Lord				. ib.

		NUSCRIE		MU	SI	C.								3
HOOPER (E		•												
Anthem.	Behold, it is Cl Almighty God									•	•		V	ol. I IV
U	•	•			•			•	•	•	•	٠	•	- •
HUMPHREY														
	ning Service in E		:							•	٠	•	•	11
Anthem.	Thou art my k					•	•	٠	•	٠	٠	٠	•	il
	Haste thee, O						٠	•		٠	٠	٠	•	il
	O Lord my Go	d	•	•	•	•	•	•	•	•	•	•	•	il
	Like as the har						٠	•	•	•	•	•	•	ib
	By the waters	of Babyk	n	•	•	•	•		•	•	•	•	•	ib
	O give thanks								•	•	٠	•	•	il
	Have mercy up								•	•	•	•	•	il
	O praise the Lo								•		•	٠	•	il
	Lord, teach us	to numbe	<b>37</b> Ot	ır (	lay	8	•	•	٠			٠	•	ib
	O be joyful in t	the Lord	•	•	•	•	•	•	•	•		•	•	ib
	The king shall	rejoice	•	•	•	•	•	•	•	٠		•	•	ii
	Hear, O Heave	ms .		٠,	٠.		•	:	•	•		: .	•	ib
	I will alway g	rive than	ks.	. (	Sai	ď	to	be	.00	mp		d t	y	
	rey, Blow, and					rere	ore	CB	1160					
Anther	•				•	•	•	•	•		•		•	Ш
Hutchinso	n (John). An	them. E	leho	ld !	poA	v g	ood	an	ıd j	oyi	ʻul			IV
JACKSON (J	они). Anthem.	The L	ord	sai	d n	nt	m	v l	.OF	ď		_		II
•	•							•			•		. •	
JEWETT (KA	ANDOLPH?). A	nthem.	1 h	ear	d a	VO.	ice	ire	m	Ьe	1461	1	•	III
Jones (Cha	RLES). The Ev	ening Se	rvic	e ir	ı F	•						•		VI
King (Char	LES).													
	ning and Evenin	g Service	in l	P										V
	Hear, O Lord,													il
	Hear my crying													ič
	Sing unto God													il
Evening	Service in B flat													VI
•	MAS?). (More	likely to								or	the	pr	<b>6</b> -	
	ceding Charles	•												
· The Mor	ning Service in H	3 flat .	•	•	•	•	•	•	٠	•	٠	•	•	IJ
Lamb (Benj														
	ning Service in E									•			•	V
	Unto thee have								•	•	•			il
	O worship the											•		il
										•		•		VI
	I will give than	ıks		•		•	•		٠,	•	•	•		il
LAUD (-).	Anthem. Prair	se the Lo	rd,	O i	m y	<b>8</b> 01	ıl							IV
LAWES (WI			•		•									
Canon.	She weepeth so	re in the	nigl	ht										1
Anthem.	The Lord is my													il
LOCKE (MA	rturw).													
Anthem.		of Man							_	_			_	IV
	Sing unto the				•	•	Ĭ.	•	•	•	•	•	•	il
	Lord, let me ki			•	•	•	•	•	•	•	•	•	•	il
	'			•	•	•	•	•	•	•	•	•	•	i
Locarios			-	•	•	•	•	•	•	•	•	•	•	
LOOSEMORE		naharka												,
	Put me not to		•	•	•	•	•	•	•	•	•	•	•	T.
	le service in D m			•	•	•	•	•	•	•	٠	•	•	I
	Glory be to Go	_		•	•	•	•	•	•	•	٠	•	•	II
Iow (Edwa	RD). Anthem.	O give	thai	ıks	un	to	the	L	ord	١.	•	•		i
Luge (John	1).													
•	Behold how go	od and jo	yful											i
	le service in D m	•	•											17
		•												- •

Molle (Her		ra i
	ing berne in F	
MORLEY (To	вона», ting Service in D	. 4
Anthem.	I am the resurrection	. 4
	Man that is born of woman	. 🕰
	I heard a voice from heaven	. 4
Nedd '-;	Anthem. God, which hast prepared	. <b>IV</b> .
Mennt (Wi		
	O Lord, I how the knees of my heart. (The prayer of	
Manao	ies-) <i></i>	. I.
NALSON (VA	LESTISE).	
	ing Service in G	V.
The Morn	ning Service in G	VI.
Nonnis (Wil		
The Morn	aing Service in G minor	IV.
Anthem.	Blessed are they that are undefiled	
	I will give thanks	. ii.
	(PIER LUIGI DA).	
	We have heard with our ears. (One of the Motests	
•	estrina, Stradella, &c., adapted to English words by Dr.	
	.)	
Parsons (Ro	DEERT). Anthem. Deliver me from mine enemies	. 111.
PATRICE (NA	ATHAN). The whole Service in G minor	I.
PORTMAK (W	VILLIAM). The whole Service in G major	ii.
		•••.
PURCELL (H	36 - 1 -1 1 1 -	**
Auguent.	They that go down to the sea	II.
	My song shall be alway	. ii.
The Morn	ning and Evening Service in B flat	III.
	Rejoice in the Lord alway	. <b>ii</b> .
	Praise the Lord, O my soul	ib.
	I was glad	ib.
	O God, thou art my God	ib.
	O God, thou hast cast us out	ib. ib.
	Save me, O God	ib.
The whole	e Service in B flat	IV.
Anthem.	O give thanks	ib.
	Behold, I bring you glad tidings	
	Be merciful unto me	ib.
	Blessed is the man	
	ling Service in D major	ib. V.
RAMSEY (JOE Some of	HM). The whole Service in F	IV.
RICHARDSON	(VAUGHAN).	
Anthem.	O Lord God of my salvation	V. VI.
Rogers (Ber The Morni	NJAMIN). ing and Evening Service in D major	II.

V.

	Behold, now praise										7	OL V.
	Lord, thou hast beer	our re	fuge	•	•	•	•	٠	•	•	٠	ib.
	The Lord is righteon	118 .	<u>.</u> .	.•	٠	٠	•	٠	•	٠	•	ib.
	ning and Evening Ser	rvice in	E m	ajor	•	٠	•	٠	٠	•	•	ib.
TYE (CHRIST												_
The Even	ing Service in G min	or .	• •	•	٠	•	•	•	•	•	•	I.
	merciful unto us .						•	•	•	٠	•	IV.
	eliver me from mine						•	•	•	٠	٠	iò.
WALKLY (A)	•	•						•	•	•	٠	VI.
•	HOMAS). Anthem.	Awak	e up	my	glo	ry	•	•	•	•	•	V.
WEELKES (T												
	O God, grant the Ki									•		III.
Weldon (Jo	ни). Anthem. He	ear my	<del>cryi</del> n	g, (	) G	od						V.
WILDBORE (	ROBERT or JOHN).	Anthe	m. A	lmi	igh	ty a	nd	ev	erla	sti	ng	
												IV.
	Thomas). The Eve											V.
WILKINSON	•	Ū										
	O Lord God, my salv	ation										IV.
	I am the resurrection											ib.
Wise (Mich.	A TT )											
•	ing and Evening Serv	rice in i	D mi	nor								II.
	Awake, put on thy st					•	•	•	•	•	•	ib.
	The ways of Zion do				:	•	•	•	•	•	•	ib.
	How are the mighty			:	:	:	•	•	•	•	•	III.
	I will sing a new son					:	•	•	•	•		ib.
	O praise God in his l	holiness							-			ib.
	Behold how good and				Ċ							ib.
	ng Service in E flat											iò.
WHITE (MAT	_											
	O praise God in his h	oliness										III.
	The Lord bless us an											iò.
	sic of this Anthem	-										•
	have been adapted											
•	ord rebuke me not ")		•			•						
									,		-	
WOOLCOT (C	ing Service in G majo	<b></b>										V.
	O Lord, thou hast car			•	•	•	•	•	•	•	•	ib.
	•				•		•	•	•	•	•	
At the en	d of Vol. I. are	the fe	ollo	win	ıg	Cŧ	m	ms	3,	the	3 (	om-
posers of w	hich are not asc	ertain	ed.									
O that mer	would therefore prai	ise the	Lor	<b>1</b> .	(T	o ti	his	Dı		Γuċ	lws	y has
prefixed '	the name of Thomas	Morley	, bu	t h	is a	utl	ori	ty	Cal	no	t b	e de-
pended u	pon.)	•						-				
	ne, the mirror of the	arts.										
Miserere m	ei, Domine.											
In the 4	ditional Mas N	(0.11	507	٠	,a	11	KC	a	;-		ſ	'otc
	lditional Mss. N											
•	usical notation,						1,	Wì	th	r	em	arks
on the sever	ral compositions,	, by D	r. F	3ur	ne	y.			•			
	uarto. A.D. 1715						M	[88	. 7:	337	-7:	342.]

A single voice part of a collection of French, Italian, and English Songs and Psalms. It formerly belonged to John

Duke of Newcastle,	whose	engraved	book-plate	appears	in-
side the cover.		_	_	••	

Divin objet, qui ravisses les	Avant le moment bien heu-
sens fol. 5	reux fol, 21
Se voi, luci amate 6	Si mes soupirs sont indiscrets . 22
La vita alberga 7	Sure 'twas a dreame 23
Tell me, you wandering spirits 8	Je ne cognois que trop 24
Our ears have heard 8 &	Non mi date più pene 24 b.
S'io moro, che dira 9	Amys, si vous me voules croire. 26
Fanciulla son io 10	Alla cathia pastore 27
A chi, lasso, credero 11	Je te quitte, Sylure 28
Amys, qu'on se reveille 12	Si tochi tambura 28 b.
N'entendes vous pas 13	
- Blessed are they that perfect are 14	Reversing the volume, are the fol-
Repicavan las campanilias 15	lowing:
Cloris est belle 15 &.	Ye men on earth. 66th Psalm. f. 7 b.
Ye children, which doe serve . 16	All people that on earth doe dwell.
Enfans de Bacchus, mes amys . 17	100th Psalm 8 b.
Con bell sigilla 18	Sing ye with praise. New tune.
→When shall I see my captive	96th Psalm 9 b.
hart 19	Go tell my most malicious fate.
A toy, gros bour soufié 20	(Em. Heath.) 10 b. —
Oblong Quarto. xviith cent.	[Harl. Mss. 7549.]

Fragments of old Songs and Church Music of the time of Henry VIII. and Elizabeth, described by Wanley as "containing a collection of old Songs, etc., used within and about the bishoprick of Durham";—a single voice part only, and very much mutilated. The names of these composers are given, H. Astone, Mr. Heath, Mr. More, Robert Johnson, and William Mundye. The following are the titles of the pieces.

•	
Lytelle byrdes flatterith most (imperfect) fol. 84	In Creat, when Dedylus fyrst began fol. 103
My lady is a prety on 85	Rejoyse, O prysoners (no mu-
Ave, Domyna, Sancta Marya,	sical notes) 103 b.
moost myghtfulle myrrore.	Erravi, sicut oves 104
(H. Astone.) 86 b.	Ad Dominum, cum tribularer.
Why dyde the gentels frett and	(Mr. More.) 104 b.
fume 89	Sagitte potentes 105
Ponder my wordes, O Lorde . 90	If I be wanton, I wotte welle
Geve to the Lorde, ye poten-	why 105 b.
tates	Alone walking and oft musing 106
When truth is tryed 93 b.	Ty the mare, tomboy. (Rob.
O come, let us synge unto the	Johnson.) 111
Lord 94	Printed by Ritson, ib. p. 130.
I, wofull wretchyd wight 95 b.	Aryse, aryse, I say 114
Te Deum. We knowlege thee 98	That of wysse men 114 b.
Hey downe, downe. (Qd. Mr.	Houghe the tankerd 115 b.
Heath.) 100 %.	What tyme Appelles 116
Printed by Ritson, Antient	I may well banne ib.
Songs, 1790, p. 134.	Take hede bytyme 116 b.

Fylle the poot, mayd . fol. 116 & Propare you, time werith awaye.
Printed by Ritson, iô. p. 136. (W. Mundye.) . . fol. 117

Folio. xvith cent. [Harl. Mss. 7578.]

Bound up in the same volume are some pieces for the lute, of the xviith cent., amongst which is a Galliard by J. Coperario, fol. 120 b., and another by Alfonso Ferabosco, fol. 121.

# 101.

An Antiphonary, in Latin, splendidly written, having the initial letters beautifully painted. The volume is supposed, from the form of the musical notes, to have been written in Germany. It is imperfect at the end. Vellum. Large Folio. xvth cent. [Lansd. Mss. 460.]

# 102.

Latin Breviary, with musical notes, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the xvth cent. [Lansd. Mss. 461.]

# 103.

A Latin Antiphonary according to the use of Salisbury. Imperfect at the commencement. On some spare leaves at the beginning and the end are Hymns, with "Kyrie eleison," etc., in a later hand. Vellum. Large Folio. Early part of the xvth cent. [Lansd. Mss. 462.]

#### 104.

A Latin Service Book according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the xvth cent. [Lansd. Mss. 463.]

In all probability, this and the three preceding volumes belonged to the cathedral church of Norwich.

# 105.

- A volume known by the name of The Manuscript of Waltham Holy Cross Abbey, compiled from the works of various authors, and transcribed by John Wylde, Precentor of the said abbey. It is fully described in the general Catalogue of the Lansdowne Manuscripts, and also analysed and commented on at great length by Dr. Burney and Sir John Hawkins in their Histories of Music. The following is a brief recapitulation of its contents.
  - "Musica Gwydonis Monachi, Monacordum dicta." A Treatise chiefly founded upon the writings of Guido Aretinus, divided into two parts, "Musica Manualis" and "Tonale," and probably compiled by John Wylde. The prologue begins, "Quia juxta sapientissimum Salomonem," and the first chapter, "Hujus artis inventorem". fol. 1

	." Begin. "Septem orbes 7. plane-	
	fol. 4	19
	xameter verses by a Monk of Sher-	
born) the original of which is	s ascribed to St. Mary Magdalene.	
Begin. "Felix Magdalene can	tandi prominet arte." At the end	
is, "Qd. Kendale"		19 <i>8</i> .
The intervals of the Scale exemplifi		3
		i4
A Treatise " de origine et effectu	musice speculative." Begin. "Mu-	2 1
sica est sciencia recte canendi "		Ja. 16
" Speculum cantancium sive psaller	ncium," containing the Formulæ of	
St. Gregory, St. Augustin, and	St. Bernard. Begin. "Quia omnes	
		8 b.
" Metrologus Liber.", Begin. "	In nomine sancte et individue Trini-	
tatis incipit de plana musica, id	est, brevis sermo. Quid est Musica.	
Musica est pericia modulacionia	"sono canti que consistens	<b>19</b> , L
	m the Micrologus of Guido Arctinus,	Const
	ancto Mauro. Another copy of this	242
	30, but with some additional chapters	
at the end.	also Book, 515 1	11.7
	ns." Begin. "Primus est tonus re	
		37 <i>b</i> .
A Treatise intitled "Tonale." B		5 <b>,</b> 0. 58
	les et armorum héroum." Begin.	
	•	87 b.
	kesey de 6. speciebus notarum sim-	•••
		39
"Regule Magistri Johannis De Mu	uris de distancia et mensura vocum";	
compiled by J. Wylde. Begin.		94
"Regule Magistri Thome Walsin	ngham de figuris compositis et non	
	et imperfecto, et de modis." Begin.	l
"Cum sit necessarium juvenili		97 b. ·
/A " Tretis contrivid upon the Gar	nme, for hem that wil be syngers or	
makers or techers : " by Lyonel	Power. Begin. "For the ferst thing	
		04 b.
"A litil Tretis acording to the fer	est Tretis of the sight of Descant;"	
apparently a supplement to the	preceding. Begin. "Ferst for the	
sithet of Descant"		196.
"Tretises diverse of musical propo	orcions, ferst in Englisshe, and than	
	eassid al maner sightis of Descant."	
	is, "Secundum Chilston" 11	16
AA Aba Jinaaladan of V	Walsham Abban Alian alam	
	Waltham Abbey this volume	
pears to have fallen into th	e hands of Thomas Tallis, G	en-
tleman of the Chapel Rova	l in the time of K. Henry VI	III.
	cceeding reigns. His name	
	n the last leaf. Vellum. Qua	rto.
xvth cent. [Lansd. Mss. 7	763	1
At the end of the above	$\widehat{La}$ nsdowne Ms. (of which ther	e is
	1 1/ (010)	

At the end of the above Lansdowne Ms. (of which there is a modern transcript in Add. Ms. 4912) is inserted a letter from Dr. John Wallis, with remarks on an ancient Greek Ms. containing a collection of Hymns and Anthems composed for the use of the Greek church at Constantinople, with an account of the art of singing, musical notes, etc. This is followed by a more detailed description of the Ms., drawn up by

Wanley, in whose possession it then was, and by whom it was offered for sale to the Bodleian Library in 1698. See Hawkins's *Hist. of Musick*, vol. i. p. 392. A similar treatise on the Greek musical notes may be found in the *Harl. Ms.* 5544.

# 106.

ľ	ragments of Songs from a Play called "The Buggoo	aı	8.	
	Lend me, you lovers all (apparently a Solo with Chorus)		fol.	<b>7</b> 5
	My sowre is turnd to sweete (a Solo)			ib.
	Sith all our greefe is turnde to blyss (for three voices; imperfect)	•		75 b.

From the rests at the commencement of the Songs it is probable that there was an accompaniment for instruments, or that other voices are wanting to fill up the same. Folio. Latter part of the xvith cent. [Lansd. Mss. 807.]

# 107.

The five books of Boethius "De Musica," beautifully transcribed and illuminated, but here divided into three books. Vellum. Large Folio. Early part of the xivth cent. [Burney Mss. 275. p. 714.]

Printed with emendations, by Glareanus. fol. Basil. 1570.

# 108.

A Hymn to Saint James of Persia, in Greek, with the musical notation. Begin. Έθαυμαστώθης, Ιακωβε. fol. 6. Vellum. Folio. XIIIth cent.

The cxxxiv. Psalm in Greek, with musical notation (imperfect). fol. 7. Duodecimo. xvith cent. [Burney Mss. 276.]

#### 109.

A Hymn, apparently in harmony of two parts. Begin. "Amor Patris et Filii." Vellum. Small Folio. XIIIth cent. [Burney Mss. 557. p. 30.]

# 1 11th Century

# 110.

Extracts from the "Musica Disciplina" of Aurelianus Reomensis. fol. 1.

Printed by Gerbertus, Script. Eccles. de Musica, vol. i. 29.

"Musicalis Institucio, a Boetio in Latinum translata de Greco"; in five books. fol. 6 b.

Printed amongst the works of Boethius, fol. Basil. 1570.

"Scolica Enchiriadis de musica," by Ubaldus, or Hucbaldus, Monk of St. Amand, near Valenciennes. fol. 63 b.

Printed by Gerbertus, Script. Eccles. de Musica, vol. i. p. 152.

A Treatise on Music, by Berno, Abbot of Reichenau, in the diocese of Constance, (who died A.D. 1048,) intitled "Tonarius." Begin. "Omnis igitur regularis monocordi constitutio." fol. 87 b.

Printed by Gerbertus, ib. vol. ii. p. 63, with the addition of a prefatory address, not in the Ms.

Vellum. Folio. xIth cent. [Arund. Mss. 77.]

# 111.

A Latin Breviary according to the use of Salisbury, with musical notes. fol. 1.

"Metrologus liber de plana musica;" very faultily written. Secolar Brit Paris fol. 100.

See another copy in Lansdowne Ms. 763. fol. 60. In Addit. 4902 capies from the Vellum. Folio. Written for Henry Percy, Earl of Northumberland, between the years 1446-1461. [Arund. Mss.

# 112.

130.

Hymns, with musical notation, in Latin, French, and English	sh.
O labilis, o flebilis hominis condicio fol. 1	53
Magdalene, Laudes plene	53 b.
Cantus de Domina, post cantum Aalis, in Latin and French. Begin.	
" Flos pudicicie . Flur de virginite"	ib.
Angelus ad Virginem. (Hymn for the Annunciation) 1	54
The milde Lomb isprad o rode. (Hymn on the Crucifixion)	ib.
_ Worldes blis ne last no throwe	ib.
Spei vena, melle plena. (Verses on M. Magdalen)	54 b.
- Jesu Christes milde moder stud. (A translation of the Hymn "Sta-	
bat Mater.")	ib.
Salve Virgo Virginum	55
Veine pleine de ducur	ib.
Bien deust chanter. (In praise of the Virgin)	ib.
Alleluya. Virga ferax	1 <b>00</b> b.
Risum facit. (Harmony of 2 parts?)	Юl <i>b</i> .
Vellum. Quarto. XIIIth cent. [Arundel Mss. 248.]	

# 113.

- A Tract on Music. Begin. "Expedit et consonum est racioni." With examples in the eight tones. fol. 32.
  - A Tract on Music. Begin. "Volentibus ad musice artis noticiam." tol. 80.

Small Quarto. End of xvth cent. [Arundel Mss. 299.]

Various Treatises on Music, chiefly by Guido Arctinus.

"Micrologus Guidonis, de arte musica." fol. 97.

Printed by Gerbertus, Script. Eccles. de Musica, vol. ii. p. 2.

"Rithmi ejusdem;" written as prose. fol. 103.

Printed by Gerbertus, ib. vol. ii. p. 25.

Rules of Guido "de ignoto cantu." Begin. "Temporibus nostris super omnes." fol. 104.

Printed by Gerbertus, ib. vol. ii. p. 34.

"Epistola Guidonis ad Michahelem monachum." (See Harl. Ms. 281 and 3199.) fol. 106.

Printed by Gerbertus, ib. vol. ii. p. 43.

"De mensura fistularum." Begin. "Fistularum mensura, ut a quibusdam." fol. 108 b.

"Organistrum." Begin. "Organicam quicunque liram." mecun fol. 109. [a. 6] Judicia est a. E. B. norom, headeless august Vellum. Quarto. XIIIth cent. [Arundel Mss. 339.]

# 115.

A Book of Latin Hymns for the Festivals throughout the year, set to music in old notation without lines. Vellum. Small Quarto. XIIIth cent. [Arundel Mss. 340.]

# 116.

A Table of Weights. Begin. "As habet uncias duodecim," set to music in old notation. Vellum. Octavo. xith cent. [Arundel Mss. 356, fol. 45.]

In the ms are several chapters of the Cantifornian Continue Medical at indication and preference as the Continue of the contin

# 118.

A collection of Hymns sung in the principal festivals of the Greek Church, from September to April, adapted to musical notes by Johannes Cucuzelus. Among these Hymns are some attributed to other authors, as Johannes Lampadarius, Georgius Sguropulus, and Manuel Chrysaphes. Small Quarto. xvth cent. [Arund. Mss. 527.]

A volume containing the second, third, and fourth Concertos of George Frederic Handel, in score, in the handwriting of the composer, signed at the end "G. F. H., March 25, 1735." The third Concerto differs in some parts from the copies afterwards printed, and may therefore be the first sketch. The fourth concludes with a vocal chorus to the word Hallelujah, upon a subject resembling the last movement of the said Concerto, and which the composer afterwards introduced in his Oratorio of "Time and Truth." Quarto. [George III. M88. 317.]

# 120.

"Concert of antient vocal and instrumental music, established A.D. 1776, with a catalogue of the several pieces performed since its institution" [to the year 1792]. Quarto. [George III. Mss. 318.

# 121.

"Recueil de Chansons choisies en Vaudevilles, pour servir a l'histoire anecdote, depuis 1600 jusqu'à 1749." volume is annexed an alphabetical table of names in connexion with the poetry. The music consists of French airs, mostly of an early date. 8 Vols. Quarto. [George III. Mss. **33**0-3**3**7.]

There is a more complete copy of this very curious colction in the Egerton Mss. 814-817. lection in the Egerton Mss. 814-817.

# 122.

"Dicta Philippi [de Greve], quondam Cancellarii Parisiensis;" consisting of Latin Hymns, moral and satirical verses, etc. adapted to music; also French Songs, the poetry by Colard le Boutillier, Messire Raouls, Jehan de Nuefville, Messire Gasses Brulez, and Messire Regnaut, Castellain de Couchy.

Ave gloriosa virginum		٠.	fol. 3	
O Maria, virginei flos. (De Beata Maria)				ь.
Inter membra singula. (Disputatio membrorum)			. 12	
This is the fable of the members rebelling against the belly.				
Homo, vide que. (Angaria Christi in cruce)				
O mens, cogita. (De miseria hominis)				ь.
Homo, considera. (De miseria hominis)			. 22	
Quisquis cordis. (Disputatio cordis et oculi)			. 24	ь.
Nitimur in vetitum. (De reprehensione hominis)				
Pater sancte, dictus. (De Innocentio pontifice)	•		. 26	ь.
Cum sit omnis caro fenum				ь.
Veritas, equitas. (De prelatis)	•	•	. 28	b.

Minor natu filius. (De filio p	prodigo)			•		•	•		fol.	36
Vitia virtutibus obvia							•		•	<b>37 b</b> .
Bulla fulminante. (De curia	Romano	z) .								38 b.
Suspirat spiritus						•				<b>39</b> <i>b</i> .
Mundus a mundicia. (De pro	elatis).									41
Homo natus ad laborem .				•						
Laqueus conteritur. (De inn	ocentibu	s)								43
Agmina milicie. (De Sancta										45
Festa dies agitur										47
Sol est in meridie										47 6.
Luto carens et latere										48
Tempus est gracie										48 b.
Veni, Sancte Spiritus										49
In Salvatoris nomine										50
In veritate comperi										52 b.
Venditores labiorum. (De ad										56 b.
Cunctipotens genitor										58
Kyrie, fons bonitatis										59 b.
Gloria in excelsis	<b>.</b>									<b>62</b> b.
Gloria in excelsis. (In triplic	oi die)									64
Superne matris gaudia. (De	omnibus	San	ctis)							
Superne matris gaudia. (De Salve, mater Salvatoris. (In	Purifica	tion	e) .							<b>69</b> <i>6</i> .
Stella maris. (De Beata Virg	gine) .									75
Quam dilecta										
Rex Salomon fecit templum										83
Jocundare, plebs fidelis .										
Kyrie, celum creans										
Hoc concordes in testimonio										
Resurrexit nostra redemptio										
Gratuletur plaudeus										
*Summe Trinitati										96 b
*Homo quidam fecit										
*Terribilis est locus										
Benedic, Domine. (Colard le										
•Qui sunt hi. (Messire Raou										
*Cesaris in sortem										
Desore mais est. (Jehans de										
_ De boine amor. (Messire Ga	ases Bri	ulez)						•	•	103 &
*Te sanctum Dominum		,		Ĭ.		•	·	Ī		104 6
_ En tous tans doit li hom .		•		•	: :	·	•	•		105 &
*Melchisedech vero										
La douche vois. (Reignaut,	Castella	in d	e Con	ıchv	٠.		·		•	108 A
*Isti sunt sancti				,		•	•	•		110
*Martinus Abrahe sinu. (Li										
— Dieus, je fui ja	• • •			,	, ·	·	•		• •	113
Dieus, je fui ja		•		·		•	•	•	• •	114
Ki bien violt amors descrire		·		·			Ċ	•		115
Amours ke cuer				Ċ			•	•	• •	1164
Li rousignos chante				Ċ						117
*Ego te tuli										
After these follow Latin Hyr	nns for 1	the f	estiv	ala o	f Pa	dm :	Snn	dav.	the	-0-
Purification of the Virgin,	St. Ma	rk.	to.	vith	mn	sical	no	ten.	and	
directions where they should	ld be sur	, . 10: 1	all w	ritte	n hv	a le	ter	han	d .	132 A
Note.—The pieces mark	ed thus	(*) n	re by	a la	ter l	and	of	the :	ryt.h	
cent., which has barbarou	aly wri	tten	ove	an	d ps	utly	er	ned.	the	
original French songs.					Pe		~			
	90 3				.•					
Vellum. Duodecimo.	End	of_	the	XI	IIth	CE	nL	.	Eg	erton
Vac 201										

A Treatise on Music, by Isidore, Bishop of Seville, who wrote in the seventh century. Begin. "Musica est peritia modulationis." Originally in nine chapters, but the present copy completed only as far as the middle of the eighth. Vellum. Folio. End of the XIIIth cent. [Egerton Mss. 630. fol. 224 b.] Printed by Gerbertus, Script. Eccles. de Musica, vol. i. p. 19.

# 124.

"Chansonnier, ou Recueil de Chansons annecdotées, depuis l'année 1600 jusqu'à present, 1744." 4 Vols. Quarto. [Egerton Mss. 814-817.]

See a more complete copy in George III. Mss. 330-337.

# 125.

An Icelandic Service Book, with musical notes. A later hand has added Psalms and Hymns for different occasions. Folio. xvith cent. [Sloane Mss. 503.]

# 126.

A miscellaneous musical collection, containing the tablature with exercises for the lute, instructions on music in general, etc., with a variety of curious pen and ink drawings; also songs, quotations, and annotations in Latin and German, neatly transcribed by Johannes Stobæus, Chapel Master to the Elector of Brandenburg. Quarto. Dated Regiomonti, A.D. [Sloane Mss. 1021.] 1640.

#### 127.

A volume of Muscovite Hymns, with musical notes; stated in the Ms. Sloane Catalogue to have been bought in Moscow, A.D. 1662. Duodecimo. xviith cent. [Sloane Mss. 1335.]

#### 128.

Original Letters from John Baynard, John Carr, and John Jaye Deen King of his Treatise on Harmony, in 1692–1694. Quarto. [Sloane

Mss. 1388. fol. 55.]

# 129.

An original warrant of Queen Elizabeth to "Thomas Gyles, maister of the children of the cathedrall churche of St. Paule, within our cittie of London, to take upp suche apte and meete children as are most fitt to be instructed and framed in the arte and science of musicke and singinge, as may be had and founde out within anie place of this our realme of England or Wales." Dated "Grenewich, 26 day of Aprill, in the xxviith yeare of our reign." A.D. 1585. [Sloane Mss. 2035. fol. 116.]

# 130.

"Prælectiones Musicæ in Ædibus Gresham," by John Taverner, in the year 1610. These lectures, nine in number, are partly in Latin and partly in English, and are in the author's handwriting. Quarto. [Sloane Mss. 2329.]

# 131.

A small Latin Service Book, with musical notes. Duodecimo. xvith cent. [Sloane Mss. 2637.]

# 132.

Allemands, Gigues, Corantes, Sarabands, etc., in tablature similar to that for the lute; in the handwriting of J. A. Kæmpfer. Oblong Quarto. xviith cent. [Sloane Mss. 2923. ff. 3-36.]

# 133.

"An essay tending to the making out a probability of guesse and conjecture att the temperature and disposition, by the severall musicall modulations of the voyce in ordinary speech and discourse." Quarto. xviith cent. [Sloane Mss. 5087. fol. 32.]

# **134**. •

A volume, very neatly transcribed, containing Turkish, Persian, and Arabic Songs. Annexed to the book is a complete index in Latin, according to which the original cover bore the following inscription, "Dominus ac Possor. Ali Beg Essanturi sive Cymbalista a musicis Imperatoris Mahummedi," anno 1060 [?]. Oblong Quarto. xviith cent. [Sloane Mss. 3114.]

# 135.

A book bearing the name of Charles Cavendysshe, containing some pieces of music in two parts, without words. Oblong Quarto. XVIIth cent. [Sloane Mss. 3992.]

Two letters addressed to Sir Hans Sloane, in 1705-6, by Thomas Salmon, respecting music. It is presumed this is the same Thomas Salmon who, in 1672, published an essay for simplifying music by reducing all the cleffs to one universal character. Folio. [Sloane Mss. 4058, fol. 109.]

# 137.

Fragment of a collection of Hymns for the service of the Greek Church, with musical notes; some of which were composed by Manuel Chrysaphes and Johannes Lampadarius. Duodecimo. xvth cent. [Sloane Mss. 4087.]

# 138.

- Miscellaneous notes and calculations, chiefly relating to the scale of music proposed by John Birchensha. fol. 1.
- "Compendium musicæ. Bredæ Brabantinorum, pridie Calendas Januarias, anno 1618 completo." At the end is the following note: "Hic libellus fuit paulo post hanc excriptionem typis impressus, preposito hoc titulo, Renati Des Cartes Musicæ compendium, Trajecti ad Rhenum, anno 1650, in quarto." fol. 33.
- A printed sheet, being an "Animadversion," by John Birchensha, of a book about to be published by him, intitled "Syntagma musicæ." fol. 47.
- "Psalme 100 [harmonized] by John Dowland, Doctor of Musicke." fol. 52.
- -" Grieve not, deare love," an air by Henry Lawes. fol. 54.
  - "Amor vittorioso," and "La sirena." Two balletti without words. fol. 54.
- Rough notes, etc., concerning the theory of music. fol. 61. Folio. xviith cent. [Add. Mss. 4388.]

#### 139.

Directions "to make chimes." Folio. Dated 18 Feb. 163. [Add. Mss. 4459. fol. 18 b.]

# 140.

Songs, some with words, others with the lute part only. The names of the following composers are given: John Hey-

John Shenherde, Robert Johnson,

and Thomas Tallis.	•
Synce thou arte false to me. fol. 54	My litell pretie one fol. 59
Thestilis, a seely man ib.	What cause have I 59
Ane have I loste ib.	I lothe that I did love ib.
What harte can thinke. (Mr.	Com now to me, my faithfull
Heywoode.)	wife 59 &
Alleluya. (Mr. Taverner.) . ib.	Come, Holy Ghoste ib.
Igitur, O Jhesu. (Mr. Shep-	For he that is myghtie 60
herde.)	A piece in five parts, without
And shall my faithe have this	words 60 &
refuse ib.	What man is he. (Imperfect.) 61
Benedicam Domino. (Mr. John-	Madonna 62
son.) 57	Tu nimirum. (Mr. Talis.) 62 b.
O Lorde, with all my hearte.	Trio without words, signed F. ib.
(Mr. Johnson.) ib.	A Canon, " two partes in one,
In nomine Domini. (Mr. Ta-	upon Q Luz, in a nynthe.". 63
verner.) 57 b.	A Canon, " two partes in one,
Domine Jhesu	upon Verbum caro factum est." ib.
Je file	A Canon, "two partes in one." ib.
	•
Folio. xvith cent. [Add. M.	<b>88.</b> 49 <b>00.</b> ]

# 141.

A volume containing Treatises on Music, being a copy made for Dr. Pepusch of part of Tiberius, B. IX. in the Cottonian Library, which part was subsequently destroyed by fire.

"Regulæ cum maximis Magistri Franconis, cum additionibus aliorum musicorum, compilatæ a Roberto de Handlo"...p. 1

Thomas Morley, in the Annotations on his Introduction to Music, 1597, says "Franco is the most ancient of all those whose works of practical music have come to my hands; one Roberto de Haulo [Handlo] hath made as it were commentaries upon his rules, and termed them additions." Handlo's Commentaries bear date 1326, and Franco, who was scholastic of Liege, wrote in the latter half of the twelfth century. It contains a very full account of the ancient notes, ligatures, etc. Begin. "Franco. Gaudent brevitate moderni, etc. Handlo. Erectæ longæ sive perfectæ sint."

See Gerbertus, Script. Eccles. de Musica, vol. iii. p. 1.

"Incipit tractatus diversarum Figurarum, per quas dulces modi discantantur, et ideo sequendo ordinem tenoris, scilicet alterius temporis, secundum Egidium [Johannem] de Muris vel de Morino," etc. A treatise founded on the works of John De Muris

See Gerbertus, ib. vol. iii. p. 190.
An anonymous Treatise on the science of Music in general, founded on the writings of Boetius, Guido, and Franco.

Begin. "Pro aliqualinotitia de musica habenda."

Marce 120. CVI

Another anonymous Treatise, begin. " Cum in isto tractatu." . . . . 195 Another anonymous Treatise, begin. " Cum in isto tractatu." . . . . . 195 Another copies of these three treatises in Ms. Reg. 12 c. vi. See page 31

Folio. Early part of the xviiith cent. [Add. Mss. 4909.]

A full account of this volume is given in Sir J. Hawkins's History of Music, vol. ii. pp. 178-201.

# A volume containing:

Extracts from Dethlevus Cluverus, "Disquisitiones Philosophicæ, oder, Historische Anmerckungen," etc. 2d pt. 4to. Hamb. 1711; in German. fol. 1.

An anonymous Latin treatise, begin. "Sonus consideratus in genere." fol. 12. End of xviith cent.

"A collection of rules in musicke from the most knowing masters in that science, with Mr. Birchensha's six rules of composition, and his enlargement thereon, to the Right Honble. William Lord Viscount Brouncker, etc., collected by mee, Silas Domvill als. Taylor;" written about 1669. fol. 41.

The other masters named are Christopher Simpson and Matthew Locke, by the latter of whom, at fol. 45, are rules for playing from a basso continuo, and at fol. 68, two Canons in three parts. Silas Taylor was an intimate friend of M. Locke, and is better known as the author of a "History of Gavelkind."

"Tractat von der Musicalischen Composition," by N. N. Böhmer, organist of St. Michael's Church in Luneburg. fol. 70. xviiith cent.

Folio. [Add. Mss. 1910.]

# 143.

A volume in Scottish orthography, intitled "The Art of Music collecit out of all ancient Doctouris of Music." Begin. "Quhat is mensural music?" On the first page is written, in a more recent hand, "Liber Collegii Musæi Minervæ, ex dono Fra. Kinaston, Regii. 1635." Folio. [Add. Mss. 4911.]

# 144.

A transcript made for Dr. Pepusch of the Manuscript No. See Nº 105/40
768 in the Landowne collection commends and the Landowne collection 763 in the Lansdowne collection, commonly called the Manuscript of Waltham Holy Cross Abbey. Folio. Early part of the XVIIIth cent. [Add. Mss. 4912.]

# 145.

"Theorica Musice Franchini Gafuri, Laudensis"; in five books, dedicated to Lodovico Maria Sforza, Duke of Bari. Folio. End of the xvth cent. [Add. Mss. 4913.]

This work was printed at Naples, in 1480.

"Brevis Musicæ Isagoge, Joanne Frisio, Tigurino, Authore; accesserunt priori editioni omnia Horatii carminum genera; item Heroica, Elegiaca, etc., quatuor vocibus ad æquales, in studiosorum adolescentum gratiam composita. Tiguri, apud Frosch[ium], 1555." Quarto. xviiith cent. [Add. Mss. 4914.]

The original printed copy of this work contains only one out of the four equal voice parts. This Manuscript having them in partition is therefore more complete. It appears by the preface to the printed book, that the tenor part was the only one composed by Frisius, the other three being added by his friend Henricus Textor, and probably published separately at a later period.

# 147.

A volume containing Treatises on Music, by Guido Aretinus and others; copied from a manuscript in Baliol College, Oxon.

"Micrologus, id est brevis sermo in musica, editus a domino Guidone, piissimo monacho, et peritissimo musico." p. 1.

It agrees with the copy printed in Gerbertus, Script. Recles. de Musics, vol. ii. pp. 2-24.

The "Regulæ Rhythmicæ" of Guido (written here as prose); with the five prefatory verses. p. 33.

Printed ib. vol. ii. pp. 25-33.

The Rules "de ignoto cantu," by the same. p. 42.

Printed ib. vol. ii. pp. 34-37.

" Epistola Guidonis ad amicum suum." p. 47.

Printed ib. vol. ii. pp. 43-50.

Dialogue on Music, attributed to Oddo, Abbot of Cluny. Begin. "Quid est musica? Veraciter canendi scientia." (See Harl. Ms. 281.) p. 62.

Printed ib. vol. i. pp. 252-264.

The Prologue to the "Tonarius" of Berno, Abbot of Reichenau, addressed "Domino Deoque dilecto Piligrino." p. 85.

Printed ib. vol. ii. pp. 62-79.

Quarto. XVIIIth cent. [Add. Mss. 4915.]

#### 148.

A tract containing extracts from Isaac Casaubon's Latin version of Athenæus, edit. Lugd. 1657; chiefly on ancient musical instruments. Quarto. xviiith cent. [Add. Mss. 4916.]

# 149.

"Observations concerning Musick, made anno Domini 1705 or 1706, by the Rev. Mr. Bedford, Chaplain to the Haberdashers' Hospital, at Hoxton, near London." Small Quarto. [Add. Mss. 4917.]

"Traité de la Musique moderne, avec quelques remarques sur la musique ancienne, par A. D. V., 1702." According to the preface, this treatise should consist of three parts, but the first part only is in Manuscript. Small Quarto. [Add. Mss. 4918.

# 151.

"The practicall theory of Musick, to perform musick in perfect proportions, and to set out the proportions upon the viol, so that they may fall right upon the frets, 1702." Small Quarto. [Add. Mss. 4919.]

# 152.

" Utile et breve regule di canto, composite per Maestro Zoanne di Spadari, da Bologna." Begin. "Nel canto figurato overo mensurato." Small Quarto. Written in the year 1510. [Add. Mss. 4920.]

# 153.

"An abstract of the accounts the Royal Society has given of peared since the first institution by King Charles, to the present time, in their works intitled 'The Philosophical Transactions; by James Grassineau, 1743." Small Quarto. [Add. Mss. 4921.]

# 154.

"Regole per il contrappunto." At the end is a piece of music in four parts, by Giovanni Bernardino Nanino, which renders it probable that this Manuscript is copied from a work published towards the end of the sixteenth century, intitled "Trattato di contrappunto, con la Regola per far contrappunto." Small Quarto. xviith cent. [Add. Mss. 4922.]

# 155.

"Tractatus de Musica." Begin. "Musicam non incongrue definieris." Duodecimo. xviith cent. [Add. Mss. 4923.]

The following twenty-eight volumes, numbered 5036 to 5062, were almost entirely transcribed from the Libraries at Oxford, about the middle of the eighteenth century, by

1

þr.

Digitized by Google

Henry Needler, of the Excise Office, whose widow presented them to James Mathias, by whom they were bequeathed to the Trustees of the British Museum, in 1782.

# 156.

Motetts, Masses, and Madrigals, in score, for five and six voices, composed by Giov. Pier Luigi da Palestrina (here called J. P. A. Prænestini), T. L. de Victoria, Orlando di Lasso, Alfonso Ferabosco, senior, Edvardus Lupus, and Andreas Pevernage.

By Palestrina.	Des Delegation
	By Palestrina.
Ad te levavi animam meam p. 1	Nigra sum sed formosa p. 251
Deus tu conversus	Vineam meam non custodivi 257
Benedixisti, Domine 14	Si ignoras tu
Ave Maria 20	Fasciculus myrrhæ 268
Tui sunt cœli	Pulchrae sunt genae tuae 273
Elegerunt Apostoli Stephanum . 31	Ecce tu pulcher es 279
Justus ut palma	Tota pulchra es, amica mea 284
Anima nostra sicut passer 99	Vulnerasti cor meum 289
Posuisti Domine 96	Sicut lilium inter spinas 295
Deus enim firmavit 101	Introduxit me rex 302
Inveni David 107	Adjuro vos, filiz Jerusalem 307
Reges Tarsis et Insulæ 112	Caput ejus aurum optimum 313
Parce mihi, Domine 117	Eran le vostre lagrime. (Madri-
Peccavi, quid faciam 124	gal.) 48
Tempus est 129	
Nisi ego abiero 135	
Domine, secundum actum 141	Ascendens Christus. (T. Lud.
Jubilate Decomnis terra 171	de Victoria.)
Jubilate Dec universa terra 177	S'io esca vivo. (Orlando di Las-
Dextera Domini fecit virtutem . 183	80.)
Bonum est confiteri Domino 188	Per pianto la mio carne. (id.). 59
Perfice gressus meos 193	Hor poi mia trista sorte. (A.
Benedictus es, Domine 199	Ferabosco, senior.) 61
Scapulis suis obumbrabit tibi . 205	Musica leta 64
Meditabor in mandatis tuis 210	Egredientem de Templo. (E.
Justitiæ Domini rectæ 216	Lupus.) 71
Laudate Dominum 222	Audivi vocem. (id.)
Confitebor tibi, Domine 228	Pater, peccavi. (id.) 79
Improperium expectavit cor 233	Messe. (A. Pevernagio.) 147
Osculetur me osculo 240	Messe. (id.) 155
Trahe me post te 245	(,
Quarto. Middle of the xviiith	cent. [Add. Mss. 5036.]

# 157.

A volume containing the following music, by Giov. Pier Luigi da Palestrina:

1st pagination. Motetts for five voices, in score, for several Sundays and festivals.

Terra tremuit .			p. 1	Lauda, anima mea .		p. 18
Angelus Domini			· 6	Benedicite, gentes .		. 23
Deus, Deus meus			12	Ascendit Dens		. 30

Confirma hoc, Deus p. 86	O admirabile commercium . p. 114
Benedictus sit Deus 40	Stella quam viderant Magi 121
Secerdotes Domini 46	Senex puerum portabat 128
Domine, convertere 52	Hodie Beata Virgo 135
Sperent in te 58	Angelus Domini 143
Illumina oculos meos 64	Et introeuntes 152
Exaltabo te, Domine 81	Ascendo ad Patrem meum 162
Manus tum, Domine 86	Ego rogabo Patrem 170
Benedicam Dominum 91	Canite tuba in Syon 176
Sicut in holocaustis 96	Rorate, cœli desuper 182
Populum humilem 102	Corona aurea 190
Pacem relinquo vobis 108	Domine, prævenisti eum 197
2nd pagination. Motetts for for Masses, for two, three, four	or several festivals, and parts, and five voices.
Dies sanctificatus p. 1	Patri simul p. 50
Lapidabant Stephanum 5	Domini sacratus. (Iste Confessor.) 53
Valde honorandus est 10	Sit salus 57
Magnum hereditatis misterium . 15	Fulget crucis. (Vexilla Regis.) 61
Tribus miraculis ornatum 20	Impleta sunt 63
Salvator mundi 26	Beata cujus 65
Gaudent in cœlis 31	Legature 67
Hodie Beata Virgo 37	Domine Fili
Isti sunt viri sancti 42	Pleni sunt cœli
. These nine Motetts belong	Benedictus qui venit
to the set copied in the next	Et resurrexit 79
volume.	Benedictus 83
Te lux perennis 47	Crucifixus etiam 85
Te mane laudum 48	Benedictus 86
Quarto. Middle of the xvIII	-
Motetts for various festivals, etc voices, by Giov. Pier Luigi de	•
Ave Maria p. 1 Jesus junxit	O quantus luctus p. 84 Congratulamini mihi 89

Ave Maria p. 1	O quantus luctus p. 84
Jesus junxit 5	Congratulamini mihi 89
O rex glorize 10	Dum aurora finem daret 93
Loquebantur variis 16	Doctor bonus 98
Benedicta sit sancta Trinitas . 21	Quam pulchri sunt gressus 104
Lauda Sion Salvatorem 27	Tollite jugum meum 109
Fuit homo missus a Deo 31	Hic est vere martyr 112
Tu es pastor	Iste est qui ante Deum 118
Magnus sanctus Paulus 41	Beatus vir qui suffert 124
Surge propera 46	Veni, sponsa Christi 128
In diebus illis 51	Exandi, Domine 132
Beatus Laurentius 58	For the nine other Motetts
Que est ista 63	to complete this set, see the
Misso Herodes 68	preceding volume.
Nativitas tua	Messa in Canone 137
Nos autem gloriam 79	

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5038.]

"Delli Madrigali spirituali a cinque voci, di Gio. Pietro Luigi Prenestino [Palestrina], Maestro di Capella di St. Pietro di Roma, 1594." The dedication to the Grand Duchess of Tuscany of the original printed parts from which this score is made, bears date "Di Roma, il primo giorno del anno 1594." The work must therefore have been the composer's last, as he died in February of the same year.

Filio immortal p. 1	Santo altare d'odor p. 65
E se mai voce 6	
Hor tu sol 10	Specchio che fosti 75
Dammi scala del ciel 14	
E se furgia 18	Novella surora 84
Dammi vermiglia rosa 22	
E se'l pensier 27	Ed alletto di mille 92
Eletta mirra 31	Et arda ogn'hor 96
Credo gentil 35	E tua merce da cosi 100
Fra che con l'acque 39	
S'amarissimo fele 43	
Horto che sei 48	E con i raggi tuoi 113
E se nel foco 52	
Vincitrice del' empis 56	Al fin Madre di Dio 122
Citta di Dio 60	E tu, Signor 126

Quarto. Middle of the XVIIIth cent. [Add. Mss. 5039.]

## 160.

"Messe a quatro voci del Palestrina, cioè, Di Papa Marcello, ridotta à 4 da Gio. Francesco Anerio; Iste Confessor, et Sine nomine; e la quarta Della Battaglia è del istesso Gio. Franc. Anerio; con il basso continuo per l'organo, di novo diligimente corretta da Francesco Gannini. In Roma, 1689."

The above named Mass "Di Papa Marcello" (originally in six parts), is the one which so delighted the Pope (A.D. 1555), who had previously determined to suppress ecclesiastical music, that in consequence thereof it was restored to favour.

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5040.]

## 161.

"Messe dell' Abbate Dominico dal Pane, Soprano della Capella Pontificia, a quatro, cinque, sei, et otto voci, estratte da esquisiti Motetti del Palestrina. Opera quinta, in Roma, 1687."

The following are the titles of the Motetts by Palestrina, which are herein adapted to the words of the Mass.

Doctor bonus. Four voices . p. 1	O beatum virum. Five voices. p. 88
Domine, quando veneris. Four	Jubilate Dec. Five voices 132
voices 27	Canite tuba in Sion. Six voices 170
Stella quam viderant magi. Five	Fratres ego enim accepi. Eight
voices 51	voices 218

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5041.]

## 162.

- A volume containing copies, in score, of the following printed works of Orlando di Lasso:
  - 1. "Novæ aliquot et ante hac non ita usitatæ ad duas voces Cantiones suavissimæ, authore Orlando di Lasso, Illustrissimi Bavariæ Ducis Alberti Musici Chori Magistro. Londini, excudebat Thomas Este, 1598."
  - Moduli nondum prius editi Monachii Boioariæ, ternis vocibus, ab Orlando Lasso compositi. Lutetiæ Parisiorum, 1576."
  - 3. "Sacræ Lectiones novem ex Propheta Job, quatuor vocum, Autore Orlando Lasso. Noribergæ, 1575."

Quarto. Middle of the XVIIIth cent. [Add. Mss. 5042.]

## 163.

A copy, in score, of the following printed work:

"Joannis Mouton, Sameracensis, musici præstantissimi, selecti aliquot Moduli, et in 4, 5, 6, et 8 vocum harmoniam distincti. Liber Primus. Parisiis, 1555."

Quarto. Middle of the XVIIIth cent. [Add. Mss. 5043.]

## 164.

A volume containing the following Motetts and a Mass, in full score, for five voices, with instrumental accompaniments, by Giov. Battista Pergolesi.

Laudate Pueri		p. l	Stabat Mater	•	•	•	•	•	p. 143
Confitebor tibi, Domine .		69	Salve Regina		•	•			. 194
Domine, ad adjuvandum .		120	Messa						. 211

The "Salve Regina" was Pergolesi's last work, A.D. 1737. Quarto. Middle of the XVIIIth cent. [Add. Mss. 5044.]

## 165.

"Joannis Petri Loysii Prænestini, in Basilica Si. Petri de Urbe Capellæ Magistri, Missarum Liber Primus. Romæ, 1572."

This is a copy, in score, of one of Palestrina's most celebrated works. It was first published in very large folio,

having all the voice parts printed in such a manner as to admit of being sung at one view from the same book, instead of being in separate volumes, as was usually the case at that period; and on the title was a curious wood engraving representing the composer on his knees, in the act of exhibiting a copy of his book to the reigning Pope, Julius III. The following are the titles of the Masses:

Quarto. Middle of the XVIIIth cent. [Add. Mss. 5045.]

## 166.

A copy, in score, of the following printed work:

"Edvardi Lupi, Lusitani, civis Olisiponensis, in metropolitana ejusdam urbis ecclesia Beneficiarii, et Musices Præfecti, Liber Missarum, 4, 5, 6, et 8 vocibus. Antverpiæ, 1621." Quarto. Middle of the XVIIIth cent. [Add. Mss. 5046.]

## 167.

A copy, in score, of the following printed work:

"Liber Missarum, 4, 5, et 6 vocibus, authore Thoma Ludovico a Victoria. Romæ, 1583." With a dedication to Philip II. of Spain. Quarto. Middle of the xvIIIth cent. [Add. Mss. 5047.]

#### 168.

"Gloria in excelsis," in full score, for four voices, with instrumental accompaniments, by Sign. [Domenico Francesco?] Negri. Quarto. Middle of the xvIIIth cent. [Add. Mss. 5048.]

## 169.

A volume containing.

- 1. A "Stabat Mater," in full score, for four voices, with instrumental accompaniments, composed in the early part of the eighteenth century, by the Baron Emanuel D'Astorga. Some part of it is printed in Latrobe's selection of sacred music.
- 2. A "Minim Mater," in full source, for six voices, with accompanium to the transmission, three tenors, and violoncello, companium by Agustine Mediani, about the end of the 17th centure.

Quarte. Middle of the Mitth rent. [Add. Mer. 5049.]

A copy, in score, of the following printed work:

"Il primo libro de Madrigali a cinque voci, de Don Aurelio della Faya, Maestro di Capella della citta di Lanciano. In Venetia, 1564."

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5050.]

## 171.

A copy, in score, of the following printed work: " Liber primus Sacrarnm Cantionum quinque vocum, vulgo Moteta vocant, ex optimis hujus ætatis musicis selectarum. Antverpiæ, 1546."

Salve, que roseo. (Tilem. Su-	Da mihi, Domine p. 79
sato.) p. l	Super flumina. (Benedictus.) . 86
Hunc tibi ille Pater. (id.) 11	Adhereat lingua mea. (id.) . 99
Tulerunt Dominum. (Cadeac.) 19	O stupor et gaudium 112
Et dum ergo fleret. (id.) 26	Te igitur obsecramus 121
In illo tempore. (Tilem. Susato.) 33	Non conturbetur 128
Nondum enim. (id.) 41	Ite in orbem
Amen dico vobis. (Jo. Casti-	Verbum iniquum 142
leti.) 48	Duo rogavite 149
Qui manducat. (id.) 54	Adjuva nos, Deus. (Thos. Cre-
Ite in orbem. (P. de Manchi-	quillon.) 156
court.) 59	Domine, ne memineris 163
Signa eos. (id.) 65	Adjuva nos, Deus 171
Emitte, Domine 73	

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5051.]

172. Ode [for one and to

"Britannia and Augusta, an Ode [for one and two soprano voices, with instrumental accompaniments] after the Italian manner, in honour of the late Duke of Devonshire; written by Mr. John Hughes, set to musick by Mr. John Christian Pepusch." This must have been composed before 1713, as Pepusch in that year took his degree of Doctor. Oblong Quarto. Middle of the XVIIIth cent. [Add. Mss. 5052.]

## 173.

Anthems, with instrumental accompaniments, by Hester Needler, widow of Henry Needler, by whom the collection of Additional Manuscripts, Nos. 5036 to 5062, was almost entirely transcribed. Oblong Quarto. Dated A.D. 1751. [Add. M88. 5053.]

A collection of Missens, Mainigals, and other pieces, in score, for two, three, flow, five, six, sevem and nine voices, by various composers, the fly of the sixteenth century, viz., William Croft, Agostino Steffini, Thus, Weelkes, W. Damon, Palestrina, Lura Mirenard, Jusquim des Pres, Clemens non Papa, Constanza Porta, Lindio de a Victoria, Bonus, Orlando di Lasso, William Byril, Thos. Tallis, Claude Le Jeune, Robert Fayriax, Giov. Gern, Gio. Matteo, Gerard Turnhout, Silvestro Durante, William Mundy, Francesco Foggia, Hercele Bernabel, Thos. Morley, Henry Purcell, Johannes Monton, Dr. Pepusch, and Paclo Petti.

Sanctus, etc. (W. Croft.) p. 1	Miserere nostri. (Thes. Tal-
Alrigor. La Spagnola (A. Stef-	lis p. 186 O sacrem convivien. (id.) 318
fani.)	O sacrem convivium. (id.) 318
Qui diligit Mariam. (sd.) 12	O Seigneur, que des gens.
Gettano i re. (id.)	Carde le Jeune.) 193
-When David heard. (T. Weelkes.) 49	A toy mon Dien. (if.) 195
Miserere nostri. (W. Damon. 54	Sois extentif, mon peuple. (id.) 197
Quem dicunt homines 65	Ave, himen gratie. (R. Fayrfax.) 209
Et Jesum benedictum 69	Non si vedra giamai. (Giov.
Responsum accepit Simeon 71	Gero.) 218 O Maria mater pia 219
Ogni loco. (Palestrina.) 75	
Poscia che per mio mal. 'id.) . 80	Cantan fra rami. (Giov. Matteo.) 220
Mori quasi il mio core. (id.) . 189	Vous perdez tems 221
Citta di Dio. (id.) 360	Contentez vous 223
Sicut cervus. (id.) 365	Mon cœur se recommand. (G.
Dissi al'amata mia. (L. Marenzio.) 89	Turnhout.) 224
Dolorosi martir. (id.) 373	Kyrie eleison. (S. Durante.) . 233
Miserere mei Deus. (Josquin des	O Lord, I bow the knee. (W.
Pres.) 93	Mundy.) 241
Per illud ave prolatum. (id.) . 217	Kyrie eleison. (F. Foggia.) . 251
Stabat Mater. (id.) 121	Perfice gressus meos. (H. Ber-
Eja Mater. (id.) 128	nabei.) 273
O souverain Pasteur. (Clemens	I am the resurrection; the Fu-
non Papa.) 137	neral Service. (Thos. Morley
Vox in Rama. (id.) 307	and H. Purcell.) 289
Vobis datum est. (Const. Porta.) 145	Miseremini mei. (Joh. Mouton.) 301
Id., the parts inverted. (id.) . 149	Cutis mea. (id.) 304
Senex puerum portabat 153	Lord, hear my prayer. (W.
Crucifixus etiam. (Lud. a Vic-	Byrd.) 325
toria.) 157	Lord, in thine anger. (id.) 327
O Domine Jesu Christe 160	O Lord my God. (id.) 333
Domine quando veneris. (Bonus.) 164	Penelope that longed. (id.) 338
Hei mihi, Domine. (id.) 170	Compel the hawke. (id.) 344
Benedictus qui venit. (Orlando	If in thine heart. (id.) 350
di Lasso.) 175	Love would discharge. (id.) . 356
	Cruda Amarilli. (Paolo Petti.) 379

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5054.]

Agostino Steffani, in t	he	la:	itte	er	part	to	ft	he	se:	ve	ntee	atl	1	ce
tury.														
Mi voglio far intendere .					p. l	Ar	oth	er	copy	, in	Add	м	[s.	53
					9				•					
E cosi mi compatite					16				•	:		•	Ĭ	,
Su ferisci alato arcier									-					53
Ribellative, o pensieri					32		•		:	•		•	•	
Pria ch'io faccia					38				•				·	
Saldi marmi					46									
					61			•		•			•	
					71							·		53
Tengo per infallibile					85									53
Quanto care al cor					97									53
Questo fior										•		•		53
Gelosia, che vuoi da me					116		Ī					Ĭ.	Ĭ.	-
•					126							Ċ	·	53
He scherzato in verita										:		:	:	
Ah, che l'ho sempre detto.							•		:	•	•	•		53
Non vene state a ridere .					155				:	•			•	•
Sia maledetto amor					168	•	•	•	:	:		:	•	53
Gelosia (different from that a							•	•	•	•				•
Che volete, o crude pene .		•			192						· ·	:		53
Inquieto mio cor						·				•			•	00
Non so chi mi piago					209								·	
Quando mai verrà quel di .						•	:		:	:		•	•	53
Nel tempo ch'amai							·	•	•		• •			53
Soavissime catene						•	·	•	:	-	• •			53
Senza affanni						·	•	•	:		• •			53
Langi dal idol mio						·	•	Ċ	•			•	•	•
Dir che giovi al mal d'amore					252	·		Ì	:			•	•	53
Occhi perche piangete											505	R a		
					269		•	-	•	•				
Placidissime catene					274	•		Ċ		•		•	•	53
O felice l'onda					285		i					•	•	-
M'hai da piangere	-				297							•	•	
Chi dirà che nel veleno .					303	•	•	·	•	•	•	Ť	•	
Gran tormento è innamorar					324								_	53
Aure, voi che volate									:			:		53
Io mi rido de tuoi dardi .		•			339							:		
Vuol il ciel ch'io sia legato						•	•	•	•	-	•	•	•	-
The last twelve are in the						Joh	ın 1	m	mvn	6. T	ho fo	nır.	d۵	d
the Madrigal Society, 1741.					-5 ··				,	-, "				-
Quarto. Middle of th							_						_	

## 176.

A volume of Duetts, composed in the latter part of the seventeenth century, by the following Italian masters, viz., Agostino Steffani, Pietro Torri, Alessandro Stradella, Francesco Antonio Pistocchi, Feroci, Bernardo Pasquini, and Antonio Lotti.

Son lontano da chi. (A. Steffani.). . p. 1 Another copy in Add. Ms. 5330 E un inferno di sciagure. (id.) . . . 4

Id. Different music. (id.) . . . 5

Troppe crude. (A. Steffani.) . Oochi, perche piangete. (id.) .		1	7	A	<b>not</b> i		00	7	in	Add	L Ms	533
Occhi, perche piangete. (id.)			13							505	5 and	533
Rio destin. (id.)			30									iš
Quando un Erce. (id.)			22									533
O care catene. (id.)												ü
Quando ti stringe. (id.)												5330
Combaton. (id.)			33									
Dolce labro. (id.)			40									5336
In amarti o bella. (id.)			45									ib
Vò dicendo. (id.)												5331
Voi vene pentirete. (id.)			57									ib
Libertà. (id.)		_	86					÷				
Turbini tempestosi. (id.)			•									
Porto ne lumi un mare. (id.) .	·					Ĭ						5332
Che non sà che cosa. (id.)						•						ib
No non voglio. (id.)						•				:	: :	ib.
Tien mi il cor. (id.)					:		•	•		:		
O mia vita. (id.)					•	•	Ī			•	: :	
Già tu parti. (id.)	•	•	95	•	•	•	•	•	•	•	• •	ю.
No mai nol diro. (id.)												5330
Son grade di tormenti. (id.)	•	٠	90	•								5330 ib.
Son erede di tormenti. (id.) .  Non voglio no. (id.)	•	•	105	•				•			• •	
Piagge fiorite. (P. Torri.)	•	•	110	•			:	•	•	•		5329 5335
Per te, mio bene. (id.)									•			
Dal arco d'un bel ciglio. (id.) .	•	•	196	•	•	•	•	•				ib.
Odi, O Lilla. (id.)	•	•	190	•	:	•	•	•		•		
Da me lungi. (id.)					:			•	•	•	• •	ib.
Valli secrete. (id.)								•	•	•		
Vivo in pene. (id.)	•	•	156	•					•			ib. ib.
Troppo grave. (A. Stradella.)				•	•	•	•	•	•	••	• •	10.
M'incateno Cupido. (F. A. Pistoc												
Che sara di te. (Feroci.)	•	•	10/									
D'improviso riede il riso. (id.).	•	•	170									
E destino. (B. Pasquini.)	•	•	173									
Io mi parto. (A. Steffani.)	•	٠	177	•								5331
Dolce e per voi. (id.)										•	• •	
Dolce labro. (id.)	•	•	191	•	•	•	•	•	•	•	• •	5330
Conduceti mi verso il porto. (id.)	•	•	195									
Sol negl'occhi. (id.)				•	•	٠	•	•	•	•	• •	<b>5330</b>
Ho che lungi. (A. Lotti.)	•	•	207									
Quarto. Middle of the xv	III	th	cen	t.	[.	Ad	d.	M	[8	<b>3.</b> 50	56.]	
	17	7	•									
volume of Songs and Duet	its,	, 1	b <b>y</b> di	ffe	rei	ıt	co	m	po	ser	s, al	bout

A volume of Songs and Duetts, by different composers, about the middle of the eighteenth century. With accompaniments.

	,								_
Da te lungi, O volto amato	•	•	•	•	•	•	•	P	. 1
Cara addio. (Gennaro Manna, in Roma, 1748.).									9
Bastan l'affanni miei. (Giov. Cocchi.)									19
Che non mi disse un di. (Giov. Batt. Pergolesi.)									
Quando saprai chi sono. (Andrea Bernasconi.) .			•			•			<b>36</b>

Quarto. Middle of the xvIIIth cent. [Add. Mss. 5057.]

A volume of Motetts, in sco tirely, composed by Will	re, for five voices; chiefly, if not eniam Byrd, [1589.]
Gaudeamus omnes	p. l Apparebit in finem p. 88

Gaudeamus omnes	p. l	Apparebit in finem p. 88
Id	. 5	Vigilate, nescitis 94
Precamur, sancte Domine .	. 9	In resurrectione tua 103
Tristitia et anxietas	. 14	Respice, Domine 107
Sed, tu Domine	. 23	Lætentur cœli 110
De lamentatione Hieremiæ .	. 29	Fac cum servo tuo 114
Defecit in dolore	. 34	Domine, secundum multitudinem 122
Sed tu, Domine	. 40	Tribulationes civitatum 128
Sordes ejus in pedibus	. 45	Timor et hebitudo 132
Laudate Dominum	. 50	Nos enim pro peccatis 138
O vos omnes	. 59	Quis me statim 143
Domine, tu jurasti	. 65	Plorans plorabit 148
Audivi vocem de cœlo	. 73	Dic Regi 151
Defixe sunt in terram	. 79	Mirabile misterium 155
Quarto Middle of the	xviiith	cent [Add Mes 5058]

## 179.

A volume of Motetts, in score, for five and six voices, by different English composers of the sixteenth century.

Domine, prestolamur. (W.	Salvator mundi. (Thos. Tal-
Bird.) p. l	lis.) p. 13
Attollite portas. (id.) 49	Domine, quis habitabit. (id.) . 121
Ave, Dei Patris. (Rob. Johnson.) 17	Incipit Lamentatio. (id.) 137
Aspice, Domine. (Peter Phillips.) 59	De lamentatione Hieremiæ. (id.) 149
Miserere mei, Deus. (Christ. Tye.) 71	Absterge Domine. (id.) 169
O splendor gloriæ. (John Taver-	Sabbatum transisset. (id.) 179
ner.) 91	• • •

Quarto. Middle of the xVIIIth cent. [Add. Mss. 5059.]

## 180.

Scales and examples in Harmony, by John Christopher Pepusch. Quarto. Middle of the xvIIIth cent. [Add. Mss. 5060.]

## 181.

"'The ways of Zion do mourn;' an Anthem performed in King Henry the Seventh's Chappel at Westminster, at the funeral of Queen Caroline, on the 17th day of December, 1737. Compos'd by George Frederick Handel." Full score. Oblong Quarto. Middle of the xviith cent. [Add. Mss. 5061.]

## 182.

"Messiah, an Oratorio, composed by George Frederick Handel." Full score. Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 5062.]

"Saul," an Oratorio, in full score, by George Frederick Handel. Folio. Middle of the xvIIIth cent. [Add. Mss. 5319.]

This and the eighteen following volumes, Nos. 5319 to 5337, were presented to the British Museum by Sir John Hawkins, in 1789.

## 184.

"Israel in Egypt," an Oratorio, in full score, by George Frederick Handel. Large Quarto. Middle of the xviiith cent. [Add. Mss. 5320.]

## 185.

"Acis and Galatea," a Serenata, in full score, by George Frederick Handel. At the end is an Italian Song, "De l'aquila," with an accompaniment for the arch-lute. Oblong Quarto. Middle of the XVIIIth cent. [Add. Mss. 5321.]

## 186.

Twelve Duetts, by George Frederick Handel. These are printed, and known by the designation of "Chamber Duetts." Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 5322.]

## 187.

"Te Deum and Jubilate" in D major, in full score, by George Frederick Handel. Quarto. Middle of the xvIIIth cent. [Add. Mss. 5323.]

#### 188.

"Phœbe," a Pastoral Drama, in full score, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 5324.]

## 189.

"Florimel, or Love's Revenge," a Pastoral Drama, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the xVIIIth cent. [Add. Mss. 5325.]

"The Song of Deborah and Barak," set to music, in full score, by Dr. Maurice Greene, in the early part of the eighteenth century. Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 5326.]

## 191.

A volume containing	the	following	Anthems,	by	Dr.	Maurice
Greene:		_		-		

The Lord is my strength p. 1	O give thanks p. 147
God is our hope 13	Lord, let me know my end 166
I will give thanks 36	My soul truly waiteth 174
I will alway give thanks 52	Acquaint thyself with God 186
Hear my prayer, O God 64	O Lord, our Governor 195
O Lord, give ear 73	I will magnify thee, O God 210
O God, thou art my God 84	Lord, how are they increased . 221
I will seek unto God 98	O how amiable are thy dwellings 230
Have mercy on me 106	At the end is a chant by
Let God arise 126	Dr. Greene, in B flat.
011 0 . 35(11) 0.1	

Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 5327.]

## 192.

"Hercules," a Serenata, in score, having this inscription at the end: "Finis, John (originally written *Doctor*) Stanley." Quarto. Latter part of the XVIIIth cent. [Add. Mss. 5328.]

## 193.

Duetts, chiefly for treble and bass, composed by Agostino Steffani, about the end of the seventeenth century.

Sia maledetto amor	٠	•	•	•	•	p. l	Aı	noti	ıer	copy	in	Add.	Ms.	5055
Gelosia, che vuoi da me						17								ib.
Tengo per infallibile .						31								ib.
Aure, voi che volate .						46								ib.
Non voglio						58								5056
Siete il più bizarro		٠.				66								
Dir che giovi						70								5055
In amor chi vuol godere														
Non te lo dissi						82								
Luci belle non tanta frett	8					86								
La fortuna su la ruota.						90								
Labri belli						96								
E spento l'ardore						102								
Nel tempo ch'amai						105,						. :		5065
Fulminate, saettate						107								
Più nen amo						114								
Quel bel foco						116								

K

Luci belle, dove siet	e				p.	121
La ragion mi porge	ľ		i		٠.	128
Cupido vuol pace						135
Quest'è l'ultima .						130
Mia speranza illang	ui	dita	١.			143
Oh che voi direste						147
Lilla mia						152
M'ingannasti, fanci						155
Torno a dar vita						

Oblong Quarto. Early part of the xviiith cent. [Add. Mss. 5329.]

## 194.

Duetts, for treble and contralto, composed by Agostino Steffani, towards the end of the seventeenth century. Prefixed is a printed "Memoir of the life of Sig. Agostino Steffani, sometime master of the electoral chapel at Hanover, and afterwards Bishop of Spiga," in which is a short detail of Buononcini's plagiarism in regard to Lotti's Madrigal, "In una siepe ombrosa."

Inquieto mio cor			p. l	A	notl	her	cop	y in	Add.	Ms.	5055
Non sò chi mi piago .			11				•		٠.		ib.
Senza affanni			23								ib.
Son lontano da chi adoro			27								5056
Quando ti stringo			31								ib.
Dolce labro			36								ib.
'In amarti			44								ib.
Libertà			49								ib.
Turbini tempestosi			55								ib.
Chi non sà			66								ib.
. Già tu parti			71								ib.
Nò mai no'l diro			74								ib.
Son erede di tormenti .			76								ib.
Lungi dal idol mio			86								5055
Che volete			99								ib.
Occhi, perche piangete			110						5055	and	5056
Rio destin			122								ib.
Placidissime catene			130								5055
O felice l'onda			143								ib.
M'ai da piangere			158								ib.
Gran tormento			167								ià.
Cor vagante			170								
Io mi rido			173								ib.
Libertà non posso soffrir			180								
S'io vivo			185								
Crudo amor			188								
Sol negl'occhi			198								5056
Porto l'alma			204					•	-	- •	- 000
Pensa, o core			209								
•											

Oblong Quarto. Early part of the xviiith cent. [Add. Mss. 5330.]

Duetts,	for	treble	and	tenor,	composed	by	Agostino Steffani,
towar	ds t	he end	of th	e sevei	nteenth ce	ntur	y.

Vò dicendo al mio pensiero					p. l	A	not	her	cop	y ir	Ada	. <i>М</i> а	. 5056
E perche non m'uccidete .													5055
E cosi mi compatite													ib.
Questo fior													ib.
Vorrei dire					50								ib.
Gelosia, che vuoi da me .					62								ib.
Ah che l'ò sempre detto .					74								ib.
Non vene state											•. •		ib.
Quando mai verrà					107								ib.
Dolce è per voi soffrire					118								5056
Forma un mare					127	•							
Se potessi almeno					141								
Il mio seno					154								
Io voglio provar					160								
Navicella che ten vai					165								
Io mi parto													ib.
Pera Clori					176								
Cruda Lilla					183								
Mi voglio far intendere .					187								5055
Voi vene pentirete		•			198	•	•						5056
Oblong Quarto. Earl	y I	aı	rt c	of	the	XV.	Ш	th	cen	t.	[1	dd.	Mss.

## 196.

Duetts, for two trebles, composed by Agostino Steffani, towards the end of the seventeenth century.

Vuol il ciel							p. 1									
Che sarà di quel pe	ms	iero	٠.				· 7									
Parlo e rido							20									,
Troppo cruda .							24	A	not	her	cop	y i	α	Add.	M	s. 5056
Quando un Eroe							36					•				. ib.
O care catene							48									. ib.
Porto ne lumi .							53									. ib.
Nò nò non voglio							60									. ib.
Tienmi il cor															•	. ib.
O mia vita							70									
Su ferisci							75									. 5055
Ribellatevi							85									. iò.
Pria che faccia .							93									. ib.
Saldi marmi							104									. 5056
Ravvediti, mio cor	ę.						124									ib.
Se a morire	٠.						132									
Quanto care							138								•	. 5055
Cangia pensier .							151					•				ib.
Hò scherzato							160					•				. <i>ib</i> .
Soavissime catene						•	171	•				•			•	ib.
Oblana Onama		T.	1	 	٠.		4ha	~		h				۲ 🚜	ı,	Man

Oblong Quarto. Early part of the xVIIIth cent. [Add. Mss. 5332.]

A volume, containing the following compositions, by Henry Purcell.

The Music in the Opera of "King Arthur." Full score. Incomplete. fol. 1.

The Music in "The Libertine." Full score. Incomplete. fol. 54.

An Ode set to Music for the Yorkshire Feast. Full score. fol. 59.

This volume bears, at the commencement, the autograph signatures of Dr. William Croft, organist of Westminster Abbey, and of James Kent, organist of Winchester Cathedral.

Folio. End of the xviith cent. [Add. Mss. 5333.]

## 198.

"Sylla," an Opera, by Giovanni Buononcini. Quarto. Middle of the xviiith cent. [Add. Mss. 5334.]

## 199.

A volume of Duetts for different voices, by Italian composers of the seventeenth century.

Piaggie fiorite. (Pietro Torri.) p. 1	Pria ch'adori (H. Barnabei.) p. 128
*Per te, mio bene. (id.) 15	Prendi amor. (Ant. Veracini.) 146
*Dall' arco. (id.) 25	*M'incatenò cupido. (Fr. Ant.
*Odi, O Lilla. (id.) 30	Pistocchi.) 173
*Da me lungi. (id.) 46	
*Valli secrete. (id.) 63	Amor, che far deggio. (id.) . 181
•Vivo in pene. (id.) 69	*Che sarà di te. (id.) 189
Sol di pianto. (id.) 74	
*Chi dirà. (A. Stradella.) 96	Nel seno d'amore. (id.) 209
*Troppo grave. (id.) 119	Dal mio sen. (id.) 213

The pieces marked thus \* are also in Add. Ms. 5056.

Oblong Quarto. Early part of the XVIIIth cent. [Add. Mss. 5335.]

## 200.

A volume containing Rounds, Catches, Madrigals, etc., in score, chiefly taken from the three works edited by Thomas Ravenscroft, at the beginning of the 17th century, intitled Pammelia, Deuteromelia, and Melismata. At the end are twelve organ voluntaries, by Dr. William Croft.

Trole the bowl		•			
Stir the fire					. 2
Brooms for old shoes		(Melismata.)			. 3
My mistress will not be content .		(id.) .			. ib.

#### MANUSCRIPT MUSIC.

	Musing mine own self .			. (Pammeli	ia.)		. fol. 3 b.
	To Portsmouth			. (id.)			ib.
	Let's have a peal			. (id.)			4
	Love, sweet love			. (id.)			. ib.
	I lay with an old man			. (Melisma	ta.) .		4 b.
	Remember, O thou man			. (id.)			ib.
_	New oysters			. (Pammeli	a.)		5
	What hap had I				<i>.</i> .		ib.
_	Of all the birds			, ,			
_	Blow thy horn						
	Attend, my people			. (id.)			-
	Hey down, heave and ho.						
	O Lord turn not away			. (id.)			8
	O Lord, in thee is all my true	rt.	• •	. (id.)	• •	• •	
	There lies a pudding				· ·		
	Go no more to Brentford .			. (id.)			
	The wind blows out of the w			. (id.) . (id.)			<i>ib</i> . 9 and 11
	I am athirst			. (id.) . (id.)		• •	
	The lark, linnet, and nightin					• •	· · 9 b.
	Hey down, behold and see .			7 7			
-	Yes les serves serves les	· · ·	• •	. (14.)		• •	10
7	Yonder comes a courteous kn						
•	Let's be merry	• •	• •				· · 11 b.
	Give us once a drink			(Deuteror	nelia.)		12
	As I went by the way				a.) .		
	I have house and land in Ker						13
<u> </u>	The marriage of the frog and	the	mouse	. (id.)			· . 13 b.
	To-morrow the fox will come			•	•		14
	Glad am I	•	• •				5 and 34
	Oaken leaves in the merry we	ood		(Pammeli			15
	Ut, re, mi, fa, sol	•		. (id.)			15 b.
				/Maliama	a.) .		16
	The courtier's good morrow .						10
	Now kiss the cup			(Pammeli	a.) .		17
	Now kiss the cup			(Pammeli	a.) .		
	Now kiss the cup			(Pammeli	a.) .		17 17 <i>b</i> .
,	Now kiss the cup O my fearful dreams My dame has in her hutch . How merrily we live. Madri	igal.		(Pammeli (id.) (id.) Mich. Este.)	a.) .  		17 17 <i>b</i> .
,		igal.		(Pammeli (id.) (id.) Mich. Este.)	a.) .  		17 17 b. ib.
•	Now kiss the cup O my fearful dreams My dame has in her hutch . How merrily we live. Madr. Martin said to his man Dery ding ding	igal.	(By I	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melisma	a.) . nelia.)		17 17 b. ib. 18 19 b.
•	Now kiss the cup O my fearful dreams My dame has in her hutch . How merrily we live. Madr. Martin said to his man Dery ding ding	igal.	(By I	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melisma	a.) . nelia.)		17 17 b. ib. 18 19 b.
ľ	Now kiss the cup O my fearful dreams My dame has in her hutch . How merrily we live. Madri Martin said to his man Dery ding ding I pray you, good mother Long have we been perplext	igal.	(By I	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melismat (id.) (id.)	a.) . nelia.)		17 17 b. ib. 18 19 b.
ľ	Now kiss the cup O my fearful dreams My dame has in her hutch . How merrily we live. Madri Martin said to his man Dery ding ding I pray you, good mother Long have we been perplext	igal.	(By I	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melismat (id.) (id.)	a.) . nelia.)		17 17 b. ib. 18 19 b. 20 ib.
	Now kiss the cup	igal.	(By 1	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melisman (id.) (id.) (Pammeli	a.) . nelia.) .a.) .		17 17 b. ib. 18 19 b. 20 ib. 20 b.
	Now kiss the cup	igal.	(By 1	(Pammeli (id.) (id.) Mich. Este.) (Deuteron (Melisman (id.) (id.) (Pammeli	a.) . nelia.) .a.) .		17 17 b. ib. 18 19 b. 20 ib. 20 b.
	Now kiss the cup	igal.	(By I	(Pammeli (id.) (id.) (id.) (id.) (Douteron (id.) (id.) (Pammelii (id.) (id.) (id.) (id.) (id.) (id.) (id.) (id.)	a.)		17 17 b. ib. . 18 19 b. 20 ib. 20 b. 21 b. . ib.
	Now kiss the cup	igal	(By I	(Pammeli (id.) (id.) (id.) (id.) (Douteron (Melismai (id.) (id.) (Pammelii (id.) (id.) (id.) (gd.) (id.) (By Oraz. V	a.) nelia.) .a.)		17 17 δ. iδ. 18 19 δ. 20 iδ. 20 δ. 21 δ. iδ. iδ.
	Now kiss the cup	igal	(By I	(Pammeli (id.) (id.) (id.) (id.) (Douteron (Melismai (id.) (id.) (Pammelii (id.) (id.) (By Oraz. Vabosco.)	a.)		17 17 b. ib. 18 19 b. 20 ib. 21 b. ib. ib. ib.
	Now kiss the cup	igal	(By I	(Pammeli (id.) (id.) (id.) (id.) (Deuteron (Melismai (id.) (id.) (Pammelii (id.) (id.) (id.) (id.) (By Oraz. Vabosco.) L. Marenzio.	a.)		17 17 b. ib. . 18 19 b. 20 ib. 21 b. ib. ib. 22 ib.
	Now kiss the cup	igal	(By I	(Pammeli (id.) (id.) (id.) (id.) (Douteron (Melismai (id.) (id.) (Pammelii (id.) (id.) (By Oraz. Vabosco.) Marenzio.	a.)		17 17 b. ib. 18 19 b. 20 ib. 21 b. ib. ib. ib. 22 ib.
	Now kiss the cup	igal	(By I	(Pammeli (id.) (Id	a.)		17 17 b. ib. 18 19 b. 20 ib. 21 b. ib. ib. 22 24 b. 27 31
	Now kiss the cup	igal	(By I	(Pammeli (id.) (Id	a.)		17 17 b. ib. 18 19 b. 20 ib. 21 b. ib. ib. 22 24 b. 27 31 ib.
	Now kiss the cup O my fearful dreams My dame has in her hutch	igal	(By I	(Pammeli (id.) (Id	a.)		17 17 b. ib. 18 19 b. 20 b. 21 b. ib. ib. 22 24 b. 27 31 ib.
	Now kiss the cup	Madi. (.	(By I	(Pammeli (id.) (Id	a.)		17 17 δ. iδ. 18 19 δ. 20 δ. iδ. iδ. iδ. 22 δ. iδ. 24 δ. 27 31 δ. iδ.
	Now kiss the cup	Madi. (.	(By I	(Pammeli (id.) (Id	a.)		17 17 δ. iδ. 18 19 δ. 20 δ. 21 δ. iδ. iδ. 22 δ. 21 δ. iδ. 27 31 δ. iδ. iδ. iδ.
	Now kiss the cup	Madi l. (. ladrig	(By I	(Pammeli (id.) (Id	a.)		17 17 δ. iδ. 18 19 δ. 20 δ. 21 δ. iδ. iδ. 22 24 δ. 27 31 iδ. iδ. iδ. iδ. iδ. iδ.
	Now kiss the cup	Madi. (.	(By I	(Pammeli (id.) (Id	a.)		17 17 δ. iδ. 18 19 δ. 20 δ. 21 δ. iδ. iδ. 27 31 iδ. . iδ. . iδ.
	Now kiss the cup	Madi l. (. ladrig	(By I	(Pammeli (id.) (Id	a.)		17 17 b. ib. 18 19 b. 20 b. 21 b. ib. ib. 27 31 ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. 27 31 ib. ib. ib. ib. ib. ib. 27 31 ib. ib. ib. ib. ib. ib. ib. ib. ib. ib. . ib. . ib.
	Now kiss the cup	Madil. (.	(By I	(Pammeli (id.) (Id	a.)		17 17 b. ib. 18 19 b. 20 b. 21 b. ib. 22 24 b. 27 31 ib. . ib. . ib.
	Now kiss the cup	Madi l. (. ladrig	(By I	(Pammeli (id.) (id.) (id.) (Deuteron (Melismat (id.) (id.) (Pammelii (id.) (id.) (id.) (By Oraz. Vabosco.)	a.)		17 17 b. ib. 18 19 b. 20 b. 20 b. ib. ib. 27 31 ib. . ib. . ib.
	Now kiss the cup	Madil. (.	(By I	(Pammeli (id.) (id.) (id.) (Deuteron (Melismat (id.) (id.) (Pammelii (id.) (id.) (id.) (By Oraz. Vabosco.)	a.)		17 17 b. ib. . 18 19 b. 20 b. ib. ib. ib. 27 31 ib. . ib. . ib
	Now kiss the cup O my fearful dreams	Madil. (.	(By I	(Pammeli (id.) (id.) (id.) (Deuteron (Melismat (id.) (id.) (Pammelii (id.) (id.) (id.) (By Oraz. Vabosco.)	a.)		17 17 δ iδ 18 19 δ 20 iδ 21 δ iδ iδ 22 24 δ 27 31 δ iδ iδ.
	Now kiss the cup	Madil. (.	(By I	(Pammeli (id.) (id.) (id.) (Deuteron (Melismat (id.) (id.) (Pammelii (id.) (id.) (id.) (By Oraz. Vabosco.)	a.)		17 17 b. ib. . 18 19 b. 20 b. ib. ib. ib. 27 31 ib. . ib. . ib

Some thirty or forty	y	•	•	•	•	•	•	•		•	•	•	fol.	<b>34</b> <i>6</i> .
Old Obedia says Av	re Maria .											•		35
Bonny lads, sith we	e're ben me	t.					•	•						<b>35</b> &
Twelve Organ Volt	ıntaries, by	W	llia	m (	Cro	ft .		•			•	•	. 37	-46
Oblong Folio. 5336.]	Latter	par	t o	f 1	the	X	VII	ru	ı ce	nt.		[4	dd.	Mu.

A volume containing

The Music in "Timon of Athens," in score, by Henry Purcell. p. 1.

The Music in "Bonduca," in score, by Henry Purcell.

p. 48.

"Clori, son fido amante." A Madrigal for five voices, by Alessandro Stradella. p. 80.

"Thou soft invader," a Duett, in score, from Solomon, by Dr. William Boyce. p. 94.

Six Sonatas for a violin and bass, by — Graff. p. 108.

Two Songs, in four parts, by Le Tessier, 1597. Begin. "Au joly bois," and "Su la riva." p. 148.

"Round about"; a four part Song, by John Bennett. (From Ravenscroft's Brief Discourse.) p. 152.

"Jack boy, ho boy"; a round from Pammelia. p. 153.

"Sing we this roundelay"; round for four voices. p. 154.

"Here, drawer"; catch for three voices. p. 154.

A Glee in praise of Sack, by Dr. John Wilson. p. 156.

"View here the youth"; an elegy for three voices, by Dr. William Boyce. p. 160.

Folio. xviiith cent. [Add. Mss. 887.]

#### 202

The Psalms of David [the commencement only of each], set to music as Canons, and dedicated to King James I., by Sydrach Rahel. Quarto. Reginning of the XVIIIh cent. It formerly belonged to the Old Royal Library. [Add. Mss. 881.]

## 2882

A reducer of animal linguish Songe, for two, three, and four the name by address removed of the latter part of the adversary and the accountance of the selection and legenman of the selection of the selection.

The shares of the art when had now the review "With Summed" and a be a wife of the art of the services "With Summed" and a be a wife of the services "With Summed" - 66.

We don't prove the services the review "on" - 66.

We don't prove the services the review "on" - 66.

We don't prove the services the review "on" - 66.

We don't be a to refer to be up a name of the review "Therespond" - 96.

Whitever is Aleman & Riccons to Wester, report is a new services.

# Fairfax ms.

## MANUSCRIPT MUSIC.

	Demyd wrongfully. The Treble part only, and that incomplete . fol. 11 b.
	O, my desyre, what eyleth the? Imperfect in both parts. (Wm. Newark.)
	Lett serche your myndis. Fragment of the Tenor part only. (Ham-
	shere.)
	Love fayne wolde I. Treble part only
	Now the lawe is led. Tenor part only. (Rycardus Davy.) 21
-	That was my woo, is nowe my most gladness. Two voices. (R. Fayrfax.) 21 b. See منه الله الله الله الله الله الله الله ال
<u></u>	Benedicite! whate dremyd I this nyzt. Three voices
•	To complayne me, alas! why shulde I so. Three voices 24 b.
	Alas! it is I that wote nott what to say. Three voices. (Turges.) 26 b
	Printed by Burney, ib. vol. ii. p. 548.
	am he that hath you dayly servyd. Incomplete. (Edmund Turges.). 28 b.
	But why am I so abusyd. Three voices. (Wm. Newarke.) 33 b.
	Yowre counturfeyting with doubyll delyng. Three voices. (id.) 35 b &
	Printed by Burney, ib. vol. ii. p. 541.
-	Thus musyng in my mynd. Three voices. (id.)
	Most clere of colour. Three voices. (Robard Fayrfax.) 39 b.
	love, loved, and loved wolde I be. Three voices. (id.) 41 b.
	Alas! for lak of her presens. Three voices. (id.)
	That was my joy, is now my woo. Three voices 44 b.
-	Sumwhat musyng. Three voices. (Roberd Fayrfax.) 46 b.
	Printed in Ritson's Ancient Songs, p. 87.
	Madam, defrayne, ye me retayne. Three voices
	thynk suerly. Three voices
•	Prote of trouth. (Bassus ad placitum.) Three voices. (Tutor.) 51 b.
	love, I love, and whom love ye. Three voices. (Syr Thos. Phelyppis.) 54 b.
	Complayne I may where evyr I go. Three voices 59 b.
	Alone here I sytt. Three voices 61 b.
	A! my dere son, sayd Mary. Three voices 63 b.
	These, mercy, how may this be. Four voices. (Browne.) 66 &
	Affraid, alas! and whi so sodenli. Four voices 71 b. Woffully araid, my blode, man, for the ran. Four voices. (Wm. Cornyssh,
1	Jun.) Allin wras See Age Mr. 14 766.
- 1	A! gentill Jhesu. Four voices. (Sheryngam.) 80 6.
	Woffully arayd. Four voices. (Browne.)
	My feerfull dreme nevyr forgete can I. Three voices. (Gilbert Banastir.) 90 b.
	1! blessid Jhesu, hough fortunyd this. Three voices. (Richard Davy.) 95 b.
	A! my hert, remembir the well. Three voices. (id.) 99 b.
	Margaret meke, whom I now seke. Three voices. (Browne.) 102 b.
	See Hawkins's History of Music, vol. iii. p. 22.
-	Thoone is sike and ill at ease. Three voices. (Rychard Davy.) 106 b.
	Ay be sherewe you, be my fay. Three voices. (Wm. Cornyssh, Jun.) 109 b.  Printed in Hawkins, ib. vol. iii. p. 3, and Ritson's Ancient Songs, p. 101.
٠.	Who shall have my fayre lady? Three voices
	Hoyda, joly rutturkyn. Three voices. (Wm. Cornyssh, Jun.) 114 b.
	Printed in Hawkins, ib. vol. iii. p. 9.
	From stormy wyndis and grevous wethir. Three voices. (Edmund
	Turges.)
_	This day dawes, this gentill day. Three voices 121 b.
	Smale pathis to the grene wood. Three voices 124 b.
	Enforce yourselfe as Goddis knyzt. Three voices. (Edmund Turges.) 128 b.
	Be hit knowyn to all that byn here. Three voices 131 b.
	In a alumbir late as I was. Three voices 135 b.

This volume belonged to Dr. Robert Fayrfax, by whom some of the music is composed; and subsequently to Ralph

Thoresby, of Leeds. An account is given of it by Dr. Burney, and Sir J. Hawkins, in their Histories of Music.

Vellum. Quarto. End of the xvth cent. [Add. Mss. 5465.]

## 204.

A collection of Latin and English Hymns and Songs, in composed towards the end of the fifteenth century.	
of them have been printed by Joseph Ritson, in his 2	Intient
Songs, 8vo, 1790.	
Miserere michi, Domine	C-1 1
•	fol. 1
Stella celi extirpavit	. 14
Synge we to this mery companey. De Sancts Maris	. 26.
Johannes assecretis. De Sancto Johanne	. 34
Sonet laus per secula. De Innecentibus	. 46.
Nowelle, nowelle. In die Nativitatis. (Smert.)	. 56.
Nowelle, nowelle. In die Nativitatis	. 6 <i>b</i> .
Mervele nost, Josep. In die Nativilatis	. 8
Man, be joyfulle. In die Nativitatie	. 9 b.
Make us meri this new yere. In die Circumcisionis	. 10 &
Halve, sancta parens	. 11 &
In every state, in every degre	. 12 b.
Ave, decus seculi. De Sancta Maria. (Smert, Ric.)	. 134
Soli Deo sit laudum gloria. In die Nativitatis	. 146.
At the end are these words :- " Smert, Deu garde. Trouluffe, bon	
Have mercy of me, Kynge of blisse, In die Nativitatis	. 15 <i>b</i> .
At the end is "Smert Ricard. de Plymptre."	
Regi canamus glorie. In die Nativitatis	. 16 &
O radix Jesse. In die Nativitatie	. 17 b.
() clavis David inclita. In die Nativitatis. (Smert.)	. 18 <i>b</i> .
() David, thow nobelle key. (Troulouffe, Jhon; Smert, Ric.)	. 194
Pray for us, that we saved be. Sanoti Stephani	. 20 %.
Paullite gaudentes	. 21 &
→When God was borne )	. 210.
Worchepe we this holy day. De Innecentibus	. 22 b.
Laurdamus to	. 23 &
-() blenne (had in Trinite .	. 200.
Instante, Cantuaria. De Sancto Thoma	. 24 &
Ninn make we joye. De Natirisate	. <b>25</b> b.
Them, shi Virginia  Them, of a mayde thow woldent be borne  De Nativitate. (Smert.	) 26 &
Jhom, of a mayde thow woldest be borne	, 200
Spring men in irea ent (	. <b>27</b> &
mWhen londerhype is loste.	. 210
I pray cen alle	. 28 &
Them, file Dei	
- When the fin Trinite	.,
"Twinger trew, ther in the come news. De Nationale	. 30 L
Nascirne ex virgine	. 31 L
* A childe is home of a maybe	. 31 &
- No welle, and drede no man	. 32 k
-Allelava, non may we myrchis make. De Natinitate	. 33 L
Prox for us, then Prince of pesse. De Johanne	. 34 L
* How shalle I place a creature uncertexue	. 35 &
·	
Profice, welcome, wellecome	<b>36</b> F
• • • • • • • • • • • • • • • • • • •	

	l =-	:-1:!-				1
When Jhesus Criste baptyzed was .	} Ep	iphanie	• •		. 1	oi. <b>37</b> 6
At the end are the following mottos,		a pode	to be	erecine		de Joh
Trouluffe." "Welle fare thyn her	to esvi	la Smar	• "	5. <b></b>	, on	ac Dom
Clangat tuba, martir Thome	) ·					
Oute of the chaffe was pured this corne	San	cti Tho	me .			. 38 b
Von come on a management this corne	,					
Man, asay, and axe mercy			• •		•	
Jhesu, fili Virginis	De	Nativit	ate .			. 40 b
Jhesu, of a mayde thou woldest be borne !	)					
Jhesu, for thy mercy endelesse			• •		•	. 41 6
The beste songe, as hit semeth me	• • •					. 42 6
To many a wille have Y go		• •		: .	• ,	· 43 b
Salve, regina miserecordie						44 6
Pray for us, thou Prince of pes. De Sa	mcto Jo	hanne				45 6
O blessed Lord, fulle of pete						46 6
The beste rede that I can						47 h
For alle Cristen saulys pray we. In fine	Natin	itatis				48 %
Blessed mote thou be, swete Jhesus. De	e Natis	ntate.	(Sme	et.)	• •	40 A
Y have been a foster long and meney day	r. Im	nerfant	(~e		• •	HAI.
Nesciens mater. Alleluya. (Trouluffe.	y. 1111 1	periece		٠.	٠.	. 90 0.
Beati Dei genitrix. (Ric. Mowers.) .	,	• •	• •			51 6
Nesciens mater Virgo. (Trouluffe.) .	• •	• •	• •	• :		52 b.
Nesciens mater virgo. (1 routure.) .		• •	• •			
Id. (Trouluffe. Smert.)	• •	• •	• •			54 b
Ave, regina celorum	• •		• •			55 b
Regina celi, letare. (Ric. Mower.)		• •	• •	• •		56 b.
O lux beata Trinitas		• •				57 b.
Te mane laudum carmine		• •				58 b.
Lumen ad revelacionem. (Syr T. Packe	a.) .					59 b.
Secundum verbum tuum. (id.)						60 b.
Stella celi extirpavit. (Syr W. Hawte, I	Miles.)					61 b.
My wofulle hert of alle gladnesse bareyn	е					62 b.
Be pes, je make me spille my ale						63 b.
- Absens of ;eu causeth me to syghe						64 h.
The hye desire that Y have for to se						RS A
O blessed Lord, how may this be				• •	٠.	ee i
Thow man enured with temptacione .	• •	• •	• •	• •		00 U.
Now, helpe, fortune, of thy godenesse .	• •		• •			0/0.
Fayre and discrete						
Rex summe. A Mass. (Thomas Packe	٠)	•. •		•		70 <i>b</i> .
Gaudete in Domino. Missa pro hominib	us 12 i	lotis cui	mpas.	(id.)		81 <i>b</i> .
Te Deum laudamus. We prayse the, alm						
(Syr Thos. Packe.)		• •	• •	• •	. fo	l. 92 <i>b</i> .
Festa dies						103 b.
Gaude, Virgo Mater. 12 notis cumpas.						104 b.
Kyrye eleyson. Et in terra pax. Qui tol	lis. (I	Edmund	l Stur	ges.)		106 b.
Gaude, Sancta Magdalena. (Syr Thos. 1	Packe.)	٠				109 ፊ.
Et in terra pax. A Mass. (Henricus Pe	etyre.)					110 8.
Dicant nunc Judei. (Joh. Cornysche.)	•					117 &
Benedicamus Domino					: :	1186
Salve, festa dies				•	•	119
	• •	• •	• •	• •	• •	
Maria Virgo, intercede	· ·	• • •	•	• •		119 6.
Nesciens mater. Ad festum nativitatis De	U7788768	• •	• •	• •		120 b.
Salve, regina. (W. P.)	• •	• • •	• •	• •		121 6.
Anima mea liquefacta est. (W. P.) .	• •	• •	• •			126 b.
Nunc, Jhesu, te petimus	• •		•	• •		128 b.
Alone, alone, mournyng	• •	• • •	• •	• •		1 <b>30</b> <i>b</i> .
My herte ys in grete mornyng	_ • •	٠	· . ·			132 <i>.</i> b.
Passetyme with goode company JL &	mes	a /Zai	laje	133 b.	and	138 <i>b</i> .
So put yn fere I dare not speke		. , .				134 <i>b</i> .
-		•,			L	
					_	

Alone, alone, here Y am myselfe .									fol.	137 L
Yn wylderness there found Y Besse										138
Passetyme with good cumpanye.	The	Kyı	ıges	balad	g					138 å.
Dicant nunc Judei										
Come over the burne, Besse										140 å.
Votre trey doulce regaurt plesaunt										
Miserere, Domine										
'Up Y arose in verno tempore										
Hay how, the mavys										
Vellum and paper. Quarto	. I	End	of	the	xvt	h	and	b	egir	ning

Vellum and paper. Quarto. End of the xvth and beginning of the xvth cent. [Add. Mss. 5665.]

## 205.

Fragments of single voice parts of old English Songs, very roughly noted. See Ritson's Ancient Songs, 1790, pp. xxxviii. xl.

Lullay, my childe, and wepe no n	100												£	ol.	1
Now has Mary born a flour										•					2
I have loved so many a day .									•						2 5.
Lullay, lullow, lullay, my barne,	sle	ре	sof	tly	nor	•	•								3 &
I saw a swete semly syght	•	•				•			•	•		•			4
Puer natus in Betlehem	•	•	•	•	•	•	٠	٠	•		•	•	•	•	6 b.

Duodecimo. xvth cent. [Add. Mss. 5666.]

#### 206.

"Traité de l'harmonie des sons et de leurs rapports, ou la Musique theorique et pratique ancienne et moderne examinée dès son origine, par Le P. D. Charles Hebert, D. Q. R. M<sup>no</sup>. D. S. H<sup>mo</sup>. Lecteur honoraire de Philosophie dans l'Université de Boulogne, l'an 1733." Quarto. [Add. Mss. 6137.]

## 207.

"Recueil de Chansons, avec accompagnemens de deux violons, basson ou quinte, et basse continue," by Jean Jacques Rousseau. In the handwriting of the composer. Oblong Quarto. Latter part of the xviith cent. [Add. Mss. 6145.]

## 208.

"Airs de Jean Jacques Rousseau," with accompaniments for two violins, tenor and bass. In the handwriting of the composer, and dedicated to La Comtesse d'Egmont. 4 Vols. Quarto. Latter part of the xviith cent. [Add. Mss. 6146-6149.]

Latin Treatises on Music: Tunste de & Ohero

"Quatuor principalia tocius artis musice." The prologue begins, "Quemadmodum inter triticum et zizamina." The work begins, "Quoniam circa musicam, Deo auxiliante." fol. 4. 7.6.

fol.4

This Treatise has been erroneously ascribed to Thomas of Tewksbury by Anthony Wood, and to John Hamboys [Hanboys] by Bishop Tanner. There appears little doubt, for the reasons assigned by Dr. Burney, in his *History of Music*, vol. ii. p. 395, that it was written by Simon Tunstede, A.D. 1351.

"Musica Magistri Franconis, cum addicionibus et opinionibus diversorum." The prologue begins, "Cum de plana musica quidam." The first chapter, "Mensurabilis musica est cantus." fol. 64 b.

The treatise of Franco is printed by Gerbertus, Script. Eccles. de Musica, vol. iii. p. i.

This Treatise appears to be a commentary upon the writings of Franco, by John Hanboys, who flourished about the year 1470. It concludes thus, "Explicit Summa Magistri Johannis Hanboys, Doctoris Musice reverendi, super musicam continuam et discretam."

Vellum. Quarto. xvth cent. [Add. Mss. 8866.]

## 210.

Sacred Music, by Henry Purcell, in the handwriting of Vincent Novello; being the Anthems, Latin Psalms, Canons, Church Services, Hymns, and Sacred Songs published by the latter under the title of "Purcell's Sacred Music." 7 Vols. Oblong Folio. Written in 1829-1832. [Add. Mss. 9071-9077.]

## 211.

"Nor can I think my suit is vain;" a song and chorus, in full score, composed by, and in the autograph of Joseph Haydn, in the year 1794, at the desire of the Earl of Abingdon, and by him given to T. Monzani, the celebrated flute player, who in 1821 presented it to the British Museum.

Mr. Monzani states, that it was intended to form part of an oratorio, but that Haydn never did more towards its completion.

The poetry is taken from the introductory stanzas prefixed to Nedham's translation of Selden's "Mare Clausum," fol. 1652.

Oblong Quarto. [Add. Mss. 9284.]

Latin Treatises on Music:

The "Micrologus" of Guido Aretinus, wanting the commencement of the "Prologus." fol. 1.

Printed by Gerbertus, Script. Eccles. de Musica, vol. ii. p. 1. See also Harl. Ms. 281; Arundel. Ms. 339; Add. Ms. 4915.

Epistle of Guido Aretinus, "de ignoto cantu," addressed "Beatissimo atque dulcissimo Fratri M." fol. 11.

Printed by Gerbertus, ib. vol. ii. p. 43. See also Harl. Ms. 281, and Arundel Ms. 339.

The Enchiridion of Oddo, Abbot of Cluny, in Burgundy, who lived in the tenth century, in form of a dialogue. The prologue begins, "Petistis obnixe." The work begins, "Quid est musica?" fol. 15 b.

Printed by Gerbertus, ib. vol. i. p. 251. See also Harl. Ms. 281, and Add. Ms. 4915.

Formulæ for singing in the eight Ecclesiastical Tones. fol. 23.

Vellum. Quarto. xith cent. [Add. Mss. 10,335.]

213

Treatises on Music: Yucki's Ms.

A Treatise, beginning, "Quilibet in arte practica mensurabilis cantus." fol. 6.

It concludes at fol. 18, and is subscribed "Qd. Dunstable," and is, probably, the treatise by John Dunstable, mentioned in Burney, vol. ii. p. 399, and Hawkins, vol. ii. p. 298.

A Treatise or collections on musical figures, numbers, and proportions. Begin. "Imprimis loquamur de typo." fol. 18 b.

At ff. 23 b., 39, and 64 b., occurs the name of "Joannes Tucke," and at the end, fol. 73 b., is written, "Proporciones secundum Joannem Otteby, Magistrum in Musica, explicitunt feliciter, vicesimo sexto die Marcii, 1500. Script. per me, Dum. Joannem Tucke, in Artibus Bacchalaurium, necnon hujus artis non inexpertum."

Excerpts relative to musical proportions by colors. (See Lansdowne Mrs. 763. fol. 87 b.); also excerpts from Guido's Micrologus, etc. fol. 97 b.

At the end is written, "La fine qd. Dns. Joannes Tucke, socius quondam perpetuus Novi Collegii Beate Marie Wyntonie in Oxonio, ac in Artibus Baccalaureus." It would therefore appear that Tucke was only the transcriber of the volume.

Small Quarto. [Add. Mm. 10,336.]

••	Elizabeth Rogers, her Virginal	book," containing the follow-
	ing pieces of vocal and instrun	nental music.
	Sr. Tho. Fairfax Marche . fol. 2	What if the king should come. f. 29 b.
-	Almaygne ib.	The king's complaint 30 -
	Nann's Maske 2 b.	Almaygne and Corrant 30 b.
	The fairest nimphes, etc 3	Selebrand 31
<b>.</b> .	The Scots Marche 3 b.	My delyght 31 6.
	Prince Rupert's Martch 4	Hornpipe
	One of the Symphonies 4 b.	Almaygne 39 b.
	Id 5	Corrant, per Tho. Strength-
	Selebrand 5 b.	feild 40
_	When the king enjoyes his owne	Selebrand ib.
	againe ib.	I wish noe more thou shouldst
	Almaygne 6	love me (with the words) . 41 b.
	A Trumpett Tune 6 %.	Selebrand. (T. Sitrength-
	Essex last good night 7	Selebrand. (T. S[trength-feild?]) 42
	Almaygne, per Tho. Strength-	Love is strange 42 b.
	feild ib.	Almayne. (Mercure.) 43
	The Corrant to the last 7 b.	Glorye of the North 43 b
	Rupert's Retraite ib.	Almaine (Mercure) 44
	Almaygne, per Tho. Strength-	Two Corrants 44 b.
	feild 8	Phill. Porter's Lamentation . 45
	Corrant to the former 8 b.	Reversing the volume, are
	The Nightingale 9	the following:
	Corrant and Selebrand. (Beare.) 9 b.	Lord, as the hart. Ps. 42 . 59 b.
	Cerrant. (id.) 10	Must your faire inflaming eye 59
	Almayne ib.	Since 'tis my fate 58 b.
	Three Corrants. (Beare.) 10 b.	Tablature for the tuning of the
	The Battaile—begins with "the	viole by notes and letters . ib
	souldiars'summons," and ends	No flattring pellow. (Mr.
	with "the buriing of the	Wilson.) 58
	dead" 11 b.	Baloo, my boy 57
_	The souldiers' delight 18 b.	I'le wish no more thou shouldst
	Corrant and Selebrand 19	love
	A Maske 19 b.	Decrest love, I doo not goe . 55 b.
	Corrant and Selebrand 20	No, noe, I tell thee no. (John
_	Ly still, my deare (with the	Wilson.) 55
	words) 20 b.  The Chesnut 21	O that mine eyes could melt.
		(Tho. Brewer.) 54
	Cloris sight, and songe (with	Yes, I could love. (id.) 53
	the words) 21 b.	Lett God, the God of battaile,
_	Now the springe is come (with	rize 52
	the words)	When man for sinne. Ps. 39. 50 b.
	Oh, Jesu meeke (with the words) 23	I preethee, sweete, to me be
	Corrant	kind. (Henry Lawes.) . 50
	Id 24	Fyer, loe, here I burne 49
	Maske 24 b.	Come, you pritty false ey'd
	Corrant 25	wanton
	Almaygne	All you forsaken loveres, come 47
	Ayre, by [Thomas?] Lupus . 26	Thinke not, deare love 46 b.
	Could thine incomparable eye	Almaygne 41
	(with the words) 26 b.	Almaine and Corant 40 b.
	Almaygne. (Mr. Johnson.). 27 b.	Carron, O Carron. (Mr. Balles.)
$\overline{}$	Mock Nightingale 29	With the words 37

A Corant ib. An Irisi	ntoy
A Selabrand 34 Allmay	10
	tune 31
Folio. Written about A.D. 1656. [Ac	dd. Mss. 10,357.]
215.	
A volume, apparently in the compos	er's handwriting, tl
contents of which are as follows:—	
Six Fantasies of three parts, in score, for the viols	and the virginall . Sol. 4
Fantasia of two parts for the violin, in score, with	organ accompaniment 12
Le parole soavi. Three voices	14
O vaghe, o care stelle. Three voices	15
Quando io miro le rose. Three voices	10
From these words is translated Wilbye's Mac	drigal. " Lody, when
I behold."	
All'ombra degl'allori. Three voices	16
Si miro il tuo bel viso. Three voices	17
Occhi, stelle mortali. Three voices	17
Crudel tu per fugire. Three voices	18
Donna, s'io miro. Three voices	184
Pelice pastorelle. Three voices	194
Che nore arti Three voices	
Music thou oneen of soules. Three voices. (Word	a by Thos. Rendolph.) 24 i
Cov Celia. Three voices	26 /
Che nove arti. Three voices	rom " the Masque of
Vices.")	28 /
Why sigh you, swayne. Two voices. (Dialogue, N	ymph and Shepberd.) 30 i
Lovely sheaphard. Two voices (Dialogue, Phueb	e and Endymion.) . 31 é
"Songs made for some Comedyes, a 4. vec.";	words said to be by
Sir R. Hatton, 1631, [one of the Judges of th	e Com. Pleas.]
You that have been this evening's light	
Fend maydes, take warninge	
Capid blushes to beheld	
Hymen hath together tyed	view Verm The
tis, and Pheebus, with Chorus.)	Voices, Venes, 120-
Have pitty, greefe	454
Capid, if a God thou art	46 A
To the ladyes joy	47 L
But why do the wing'd minutes fly	48 A
Have you a desyre to see	
" The Dialogue Drowsy Phebus and the rest	
made to and sung in Dr. Haustof's unfortunat	
bridge, before the King and Queene, called Ti [19 March, 1631.]	he Rivall Freinds."
Pelice Pastorella, a Madrigal for solo voice, with	cherus and instru-
mental accompaniments	
	51 &
mental accompaniments O to, usus Deux. Three voices, unfinished	· · · · · · · 574

## MANUSCRIPT MUSIC.

Spetiosus forma. One voice	fol.	61 b.
		62 b.
Quid mihi est in colo. Three voices. (Dated October, 1661.).		64 b.
See, see, the word is incarnate. Three voices. (Composed March	and	
April, 1662, in three parts.)		67 b.
Timor et tremor. Two voices		73 b.
Audivi vocem. Two voices		74 6.
Si diligitis me. Two voices		75 6.
		76 b.
Erit gloria Domini. Two voices	• •	77 b.
Domine Deus. Two voices		78 b.
Et ingrediar. Two voices		79 b.
Heu me misera. Two voices		80 b.
O quam dulcis. Two voices		83
O panis angelorum. Two voices	• •	84 <i>b</i> .
O nomen Jesu. Two voices		85 b.
O pretiosum. Two voices	• •	<b>86</b> b.
Jesu, rex admirabilis. Two voices	• •	87 b.
With notes that are both loud and sweet. Two voices. (For the	As-	
cension of our Saviour, composed by Mr. Pett.)	• •	89
Audite gentes. Three voices	• •	91 <i>b</i> .
Gloria tua manet. Three voices. (Dated 1658.)	• •	94
Gloria Patri. Three voices	• •	96 b.
Florete, flores. Three voices		97
O piissime Domine. Three voices	• •	99 b.
Salve coelestis. Three voices	•	101 <i>b</i> .
Glory to God. Three voices. (Composed at Mr. Peter Gunning's		
tion, May, 1652.)		104 8.
Unto thee, U Lord. I hree voices		106 6.
Heare my prayer. Three voices		108 b.
Singe unto the Lord. Three voices		110
m 1 1 2 m 1 m 1 m 1 m 1 m 1 m 1 m 1 m 1		111 6.
		113
• • •		114 6.
		116
Pa manufatus and Datum (M) and miles		117 6.
Et recordatus est Petrus. Three voices		119
Jesu, mi dulcissime. Three voices		120
Verè languores nostros. Three voices		121 &
Nescio quid amore majus. Three voices		123 &
		124 &
Utinam concessa mihi. Three voices		125 b.
77 1/1		126 b.
Prior Christus dilexit nos. Three voices		127 b.
Domine Jesu, dilexisti me. Three voices		128 b.
Christo Jesu debes omnem vitam. Three voices		129 b.
Harring Clie David - Where well-in		131
Hei mihi, Domine. Three voices		132
Vica urbe flevit super es Three voices		133 6.
Toronomi marrow America (Mhara and an		134 &
Ismaslem Ismaslem Thurs maken		135 <i>b</i> .
Demine Deminus master (Manageria)		138
Caro mia vere est cibus. Three voices		139
Paratum cor meum. Three voices. (Dated Nov. 1657)		141
Quando natus es. Three voices. (Dated Dec. 1657)		142 6.
O Dene mene Three voices		145 b.
O quam jucundum. Three voices. (Dated Aug. 1658)		148
		150 b.
what prayee can reach. Four voices		15 <b>3</b> b.

A

In the midst of life. Four voices. ("Oct. 1657.")	Made in the tyme of my sicknes, fol. 160 à 165 à.
Turne thou us, O good Lord. Four v	roices. (Dated 1655.) 172
Turne thee againe. Four voices Quid comisisti, Jesu. Four voices .	
Ego sum panis. Four voices Jubilate Deo. Four voices	187
O bone Jesu. Four voices	198 i.
Jesu dulcedo cordium. Four voices .	196 <i>b</i> .
Gloria Patri. Four voices	Dated 1649.)
O quam jucundum. Four voices. (D Gloria Patri, qui creavit nos. Four vo	nices. (Dated 1651.) 221 b.
Glory be to God on high. Four voices Sanctus and Gloria. Four voices Cloria in excelsis. Five voices	
Bone Jesu, verbum Patris. Five voice	es
Bussie tyme. Five voices. (For the l	B. Innocents day.) 239 r the Epiphany.) 242 &
Whisper it easily. Five voices. (On	the Passion of our B. Saviour.) 246 b. For the Resurrection.) 250 b.
Looke upp, all eyes. Five voices. (Fo	or the Ascension.)
Hosanna filio David. Six voices	
	and 1669. [Add. Mss. 10,338.]
216	<b>3.</b>
volume, containing	m 11 1 1 n
	Treble and Bass parts only. ally written for a greater num-
ber of instruments.	-
No. 1. The two merry Lasses. fol. 2	No. 14. Gibbons, his Allmaine . fol. 6
2. The merry young Man . 2 b. 3. The merry Batchelor ib.	15. Mainard's Allmaine 6 b.
4. The humming Batchelor . 3	17. An Allmaine
5. The merry Clerke 3 & 6. The merry old Woman . 66.	18. Id
7. The merry old Man 4 4	20. An Allmaine 7 b. 21. Stephen Thomas, his Al-
9. The Bee	maine
10. Robert's Almaine 6 11. The Silver Swanne	22. An Allmaine 8
(Taken from O (tillional) Andrigal of that name.)	34. Bull's Toye ib. 36. Stephen Thomas, his 2
19. Unternativallimation	Allmaine 9
Manques and Dance Times.  1 to 88.	'I'roble and Bass only. Nos.
1 (0 87) No.	Nu
1. The Queens after Meague 1 10 A	W The Queene's second Masque. f. 11 &

## MANUSCRIPT MUSIC.

No	•	No.	
3.	The Queene's third Masque $f.12 b$ .	58.	The Pages' Masque . fol. 32
4.	Broxboorn-berry Maske . 13	<b>59</b> .	A Masque 32 b.
5.	<i>Id.</i> 13 b.	60.	The Gypsies' Masque ib.
6.	The Temple, first Anticke. ib.	61.	Blacke Fryars' Masque . ib.
7.	The Temple, second Anticke 14 b.		The Tempest 33 b.
8.	A re-Masque 15	63.	A Masque ib.
9.	Adsonn's Maske 15 b.	64.	Van Weely 34
10.	The Prince's first Masque. 16	65.	A Masque 34 b.
11.	The Prince's second Masque 16 b.	66.	The Sheapheards' Masque ib.
12.	The Prince's third Masque. ib.	67.	Durance Masque 35
13.	The Haymakers' Masque . 17	68.	The Lord Hayes, his first
	The Ladyes' first Masque . 17 b.		Masque ib.
15.	The Ladyes' second Masque ib.	69.	The second ib.
16.	The Ladyes' third Masque. 18		The Maypole 35 b.
17.	Bateman's Masque 18 b.	71.	The Amazonians' Masque ib.
18.	The Turkes' Dance ib.	72.	The Furies' Masque 36
19.	The Beares' Dance 19	73.	The Cuckolds' Masque . 36 b.
20.	The Birds' Dance 19 b.		The first of the Ladies' . ib.
21.	A Masque at the Fryars . ib.	75.	The second 37
22.	The first of the Lords' 20		The third ib.
23.	The second of the Lords' . 20 b.	77.	The fourth 37 b.
24.	The third of the Lords' . 21	78.	A Masque ib.
	The first Witches' Dance . ib.	79.	Good Words for your Mony 38
	The second Witches' Dance 21 b.		The Second 38 b.
	The Babboons' Dance ib.	81.	The Bull Masque ib.
28.	A Masque	82.	The Lady Lucie's Masque 39
	Pearce, his Maske 22 b.		Mr. Adson's Masque 39 b
	Sir Jerome Poole's Masque ib.	84.	Id ib.
	Hampton Court Masque . 23	85.	The Divell's Dance 30 -
	The Cadua 23 b.	86.	Mary Maudling Masque . 40 b.
	The Old Anticke Masque . ib.	<b>87</b> .	The first of the Temple . ib.
34.	A Masque 24		The second of the Temple ib.
	Id ib.		The third of the Temple . 41
	A Masque in Flowers 24 b.		The French Morris 41 b.
	Johnson's flatt Masque ib.	91.	Gray's Inn Anticke Masque ib.
	A Masque 25		Essex Anticke Masque . 42
	The first of the Temple . 25 b.	93.	The first of my Lord of
	The second of the Temple . ib.		Essex 42 b.
	The third of the Temple . 26		The second ib.
	The first of the Lords' 26 b.	95.	The third 42 b.
	The second of the Lords' . ib.	96.	Flye, fowle soule 43
	The third of the Temple . ib.		A Masque 43 b.
	A Masque 27		The Antick Masque at
	Id 27 b.		Court ib.
-	The Saylers' Masque ib.	99.	Gray's Inne Masque 44 -
48.	Sir Francis Bacon's first	100.	Yorke House Masque 44 b.
	Masque 28	101.	The Mountebanke Dance
49.	Sir Francis Bacon's second		at Grayes Inne ib.
	Masque 28 b.		The standing Masque 45
<sub>,</sub> 50.	Cuperaree [Coperario?], or	103.	The Maypole Dance at
	Gray's Inn ib.		Grayes Inne ib.
	The Second 29		The Goates' Masque 45 b.
	The Fooles' Masque 29 b.	105.	The first of the Prince's
	The Nymphes' Dance 30		Masque ib.
	The Lord Hayes, his Masque ib.		The second 46
	The Nobleman 30 b.	-	The third ib.
	The Satyres' Masque 31		The King's Mistresse 46 b.
57.	The Fairey Masque 31 /.	1 (194	Wilson's Love ib.

No.	No.
110. Williams his Love fol. 47	125. The second fol. 51 b.
111. Waters his Love 47 &	126. The third
112. Broxboorn-berry Masque. ib.	127. The first of the Prince, his
113. The New Yeares Gift 48	Masque ii.
114. Bateman's Masque 48 5.	128. The second 53
115. Squier's Masque ió.	129. The third
116. The first of the Temple . 49	130. Lincolnes Inne Masque . 52 i.
117. The second 49	131. The Prince, his Masque . ib.
118. The third 49 4.	132. The Apes' Dance at the
119. The first of Sir J. Pag-	Temple 53
ginton's iô.	133. Grayes Inne Masque 53 b
120. The second 50	134. Id ib
121. The third 50 &	135. The first of the Prince, his
122. The first of the Temple	Masque 54
Anticke ib.	136. The second
123. The second 51	137. Anonymous 54 k
124. The first of the Temple	138. Amonymous
Masques ib.	
Thirty-nine Fantasies, Airs, Cora Treble and Bass, by Matthew	- · · · · · · · · · · · · · · · · · · ·
" Manham Taska his limb Cam	and of these needs 1656 " A

"Matthew Locke, his little Consort of three parts, 1656." A printed copy of the Treble and Tenor parts only. fol. 130.

Oblong Quarto. Middle of the xvIIth cent. [Add. Mss. 10,444.]

## 217.

A volume, containing:

The "Royall Consort," by William Lawes. In three parts. Imperfect. fol. 1.

Airs, by William Lawes. Violin and bass. ff. 40 and 69 b.

Airs, by John Jenkins. Violin and bass. ff. 57 b. and 85 b.

Airs, Fancies, etc., by M. Locke. Violin and bass. ff. 62 b. and 89.

Airs, by J. Coperario. Two bass parts. ff. 95 b. and 117.

"Thus Cupid commences his rapes." Song. Anonymous. fol. 103 b.

" Depuis que j'ayme." Song. Anonymous. fol. 104 b.

"Le Ballet du Roy, 1671, de Psyche," by Baptiste [Lully]. Violin and bass. ff. 105 b. and 124 b.

"Le Ballet de 1670," by Baptiste [Lully]. Violin and bass. ff. 111 b. and 131 b.

The music of these ballets should consist of four parts.

Oblong Quarto. Latter part of the xviith cent. [Add. Mss. 10,445.]

A Register of Performances, with names of the singers, etc., at the Opera House in the Haymarket, by Francis Colman, British Consul at Leghorn, and father of George Colman, the dramatic writer; from 1712 to 1734. Small Quarto. [Add. Mss. 11,258.]

## 219.

"Judith," an Oratorio, in three acts. Full score. In the hand-writing of the composer, Dr. Thomas Augustine Arne. 8 Vols. Oblong Quarto. Middle of the xviiith cent. [Add. Mss. 11,515-11,517.]

## 220.

"Comus," a Masque. The poetry by John Milton, set to music by Dr. Thomas Augustine Arne. Full score.

At fol. 59 are introduced two printed songs, and a chorus, from "L'Allegro ed il Pensieroso" of Handel; and prefixed are five songs, set to music by Henry Lawes, as performed at Ludlow Castle, Oct. 1634.

Quarto. Middle of the xvIIIth cent. [Add. Mss. 11,518.]

The eleven following volumes, in the handwriting of Dr. Charles Burney, consist of Musical Extracts made by him, many of which are inserted as illustrations and specimens in his *History of Music*, 1776.

## 221.

Volume I. of Dr. Burney's Musical Extracts, containing: Double Chant, sung at St. Paul's church, Oct. 20, 1780 . . . fol. 2 Exempla (Discant.) quatuor vocum. (Froschius, 1535.) . . . . . 2 8. Fuga ad minimam. (Jodocus Pratensis [Josquin des Pres], 1547, ex Tablature of the Lute, from Thos. Mace's Musical Monument, p. 84 . R b. Lessons from Morris's Welsh Musical Mss. 8 b. Lord, who shall dwell in thy tabernacle. (Anthem for five voices, by 9 6. 12 6. M 2

"L'Homme Armé," a Mass for five voices, by Giov. Pier Luigi da Palestrina	d. 146.
Fragment of a Mass for four voices, by Anton. Fevin or Feum, printed	!
1515	
Extracts from a Mass, " Pater Patris," by Josquin des Pres	22 b.
	27 b.
Extracts from a Mass, "Gaudeamus." (id.)	29
Extracts from a Mass, "Per fortuna." (id.)	
Extracts from a man, a or fortuna. (so.)	01
Reversing the Volume, are the following:	
Extemporaneous bass, by Dr. William Crotch when four years old	41 6.
Example of Canto figurato, by Giov. Bonadies. 1473	ib.
Canon à 5, in the unison, by Claude Le Jeune. 1598	40
Canon à 5, in the unison, by Zacconi	39
Examples of Harmony, by Pietro Aaron. 1545	38 b.
	37 b.
Counterpoint, from Calvisius. 1592	ib.
Double counterpoint, from Cerone. 1613	
Canon in three parts, by Guiseppo Bernabei. 1698	
Examples of Syncope, from Calvisius. 1592	
Harmony, in four parts, from Butler's Principles of Music, printed 1636.	
Quarto. Latter part of the xviiith cent. [Add. Mss. 12]	
	.9
222.	
Volume II. of Dr. Burney's Musical Extracts, containing:	
Mass for four voices, "L'Homme Armé," super voces musicales, by Josquin des Pres. Printed at Fossombrone, 1516 for Extracts from the following Masses, by Josquin des Pres—"La, sol, fa, re"; "Gaudeamus"; "Per fortuna desperata"; "Faysans regrets"; "Ad Fugam"; "Didadi"; "De beata Virgine"; "Sine	ol. 2 &
nomine"	12
" Diligebat autem eum," Motett for five voices, by Certon, being No.	
35 in the 1st Book of Motetts by Cipriano de Rore, "cum quibus-	
dam aliis," printed at Venice, 1544	31 <i>b</i> .
Extracts from the following Masses, by Pierre de la Rue—"Beatse Virginis," "Puer natus," "Sexti ut fa," "Nunqua fue," printed	
at Venice, 1503	32 b.
Extracts from a Mass, "Sancta Trinitas," by Anton. Fevin or Feum.	41 b.
Extracts from a Mass, "Sine nomine," by Joannes Mouton	45
"Usque quo, Domine," Motett for five voices, by Alphonso Ferabosco.	
Printed at Venice, 1544	47
Extracts from a Mass, "Si dedero," by Jacob Obrecht. 1508	47 b.
Extracts from a Mass, "Di franza," by Philip Basiron. 1508	52
An entire Mass, "De Dringis," by Anton. Brumel. 1508	
Fragment of a Mass, "N'as tu pas," by Gaspar. 1508	53 b.
"Non nobis, Domine," Motett for four voices, by Joannes Mouton, be-	58 <i>b</i> .
ing No. 22 in the 2d Book of the "Motetti della Corona," printed	
1510	59 b.
"Quis dabit oculis," Motett for four voices, by the same, being No. 8 in	
the 3d Book of the " Motetti della Corona." 1514	61
"Huc me sydereo descendere jussit Olympo," Motett for six voices, by	
Josquin des Pres, being No. 1 in the 3d Book of the "Motetti della	
Corona." 1514	62 b.

#### MANUSCRIPT MUSIC.

•	"S'infinita bellezza," Madrigal for five voices, by Jacques Arcadelt. Printed 1544	65 66 δ. 69 73 74 δ.
	"Quam pulchra es," for four voices, by Joannes Mouton. "Motetti della Corona," 3d Book	77
	tetti della Corona," 3d Book	78 <i>b</i> . 81
	"Par faulte d'argent." Chanson à 5. (Jo. Gallus [Jean Le Cocq?] 1544.)	81 <i>b</i> . 82
	"Gens qui parlez mal." Chanson à 5. (id. 1544.)	82 b. 83 83 b.
	"Tout à rebours." Chanson à 5. (Jean le Cocq. 1545.)	84 84 <i>b</i> . 85
	"Musse Jovis ter maximi," (Monodia in Josquinum a Prato.) Four voices. (Benedictus. 1545.)	85 <i>b</i> .
	"Le temps qui court." Chanson à 4. (Joan. Richafort. 1545.)	87 b. 88 88 b.
	Musicorum principem. (Jeron. Vinders.)	89 <i>b</i> . 90 <i>b</i> . 93
	"Tota pulchra es." Four voices. (Henry Isaac.)	94 95
	Quarto. Latter part of the xviiith cent. [Add. Mss. 11]	,58 <b>2.</b> ]
	223.	
V	olume III. of Dr. Burney's Musical Extracts, containing	<b>\</b>
	"Ha, my herte." fol. 1 b. Fayrfax.) fol. 1 b. Benedicite."	9 106. 126.
	The above ten Songs, for two and three voices, are scored from the Fayrfax Manuscript. See Add. Ms. 5465.	
	"Præter rerum seriem." Motett for seven voices. "Dalla musica nova di Adriano [Willaert]".  "Inviolata, integra, et casta es." Motett for seven voices. By the same. "Ogni loco mi porgi doglia." Madrigal for five voices, by Gianetto da Palestrina. "Dal primo libro de le Muse." Venice, 1559.	. <b>20</b> b.
	"Sound out, my voice." Madrigal for five voices, by Gianetto da Palestrina. An English adaptation from the original, intitled "Vestiva i colli," and published by Nich. Yonge, in the Musica Trans-	

E.544

" Ex lib. 1 <sup>mo</sup> Cipriani [de Rore	n for five voices. Jachet Berchem.  )], cum quibusdam aliis motetorum."
"Invidioso amor." Madrigal for fi	ve voices. Aless <sup>o</sup> . Striggio. "Dal
2 <sup>do</sup> libro de le Muse, composto d	la diversi Musici." 1559 33 &
	5. (J. Clemens non Papa.) 35 &
	nson à 5. (Gerardus [Dyricke?]). 36 b. Royal Mss. 23-25, but the music is
"La belle Marguerite." Chanson	à 5. (J. Clemens non Papa.) 37 b.
"Susanne un jour." Chanson à 5.	
Oblong Quarto. Latter par	t of the xviiith cent. [Add. Mss.
11,583.]	
6	224.
•	Musical Extracts, containing:
	Orlando di Lasso. fol. 2 b. Printed 1555
"Sto core mio." Chanson à 4. "Tu traditora." Chanson à 4.	id 3
"En espoir vis." Chanson à 4.	id 3 b
" Alma nimie " Chanson à 4	id Ah
" Calami sonum ferentes." Chan-	Cipriano di Rore 5 b.
son à 4	
20110 6 7	Perissone Cambio
"Vi voglio dire, donne." Can-	id 7 b
"Chi la gagliarda." Canzona à 4.	Baldassara Donato 8 1558
"Te parlo, tu me ridi." Can-)	id 8 b
zona à 4 · · · · ·	A July Williams
4 voices	Adrian Willaert 9 1553
"Veni creator." Canon, 3 voices.	Giuseppe Zarlino 9 b 1573
"Deposuit potentes." From a Magnificat	G. P. A. da Palestrina. 10
" Domine, quid multiplicati sunt. Motett, 4 voices }	Claude Goudinel 10 b 1554
"Ave, Maria." Motett, 3 voices.	Claude le Jeune, or 13 1549
"Cessez, mes yeux." Chanson	Thomas Crequillon . 13 b 1558
"Cessen, mes yeux." (Réponse.)	Jean Louys 14
" Donnes secours." Chanson à 4.	Petit Jean de Latre . 15 b
"Vivons joyeusement." Chan-	Morel 16 b —
" Fille qui prend." Chanson à 4.	John Crespel 17 b
" Miserloorde." Chanson à 4 .	Clemens non Papa . 18 b
"Puisque voules." Chanson à 4.	id 19 b
"Avant mes jours." Chanson à 4.	Claude le Jeune
" Si par fortune." Chanson à 4. " Toutes les nuyetz." ('hanson')	
14	Jusquin Baston 23 b

"Bon jour, ma mie." Chanson	Claude le Jeune . fol. 24 b. Printed	1559
"Le feu qui m'ard." Chanson	id 25 b	
"Puis qu'il convient." Chan-	Petrus Heylanus 26 b	
" Par trop aymer." Chanson à 4.	Phil Manchicourt 27 b	
"Sans liberte." Chanson à 4	Jan. Gerard 28 b	
A Canon without words. 3 voices.		
" Domine Deus," Motett, 3 voices,	Crist, Morales 30	1549
" Heu mihi, Domine." Motett,	Jac. Clemens non Papa. 30 b	1553
	id 32 b	
"Adjuro vos." Motett, 4 voices.		
" Detar noster " Motett 4 voices	Dhilinna da Wildra 98 A	
"Congretulemini mihi " Motett )	Claude le Jeune, or 36 b	
4 VIICE	Claude Coudinate.	
	Crist. Morales 37 b	
"Quam pulchra es." Motett, 3	Const. Festa 38 b	
" Sancta Maria." Motett. 3 voices.	id 39 b	
"O lux beatissima." Motett, 6	Adrian Willaert 40 b	1558
"I vidi in terra." Madrigal,	id 42 b	
" Regi regis regum arcana cano." Canon, 3 voices	Henry Lawes 44 b	1650
"Aspice, Domine." Motett, 6	Adrian Willaert 45	1556
"Liet'e seren' in vista." Madrigal, 4 voices	Jacques Arcadelt 46 b	154
" Quando ritrovo." Madrigal,	Const. Festa 47	
# voices ,		
gal, 4 voices ,	id 47 b	
Oblong Quarto. Latter p Mss. 11,584.]	art of the xviiith cent. [	Add

## Volume V. of Dr. C. Burney's Musical Extracts, containing:

"Chi prend'amor à gioco." Madrigal, three voices, upon a	
ground Base, with accompaniments for two violins. (Tarquinio Merula.) Printed 1635	f. 2
"Con nobil arte." Aria a voce sola. (id.)	. 4 b.
"Nominativo hic." Four voices. (id.)	. 5
"Nominativo quis." Four voices. (id.)	
"Rose beate." Madrigal, two voices. (Alesso. Grandi.) 1626	
Fragments of Italian Melody in the seventeenth century, from	
the works of Pallavicino, Cifra, Merula, and Facho	. 12 6.
"Dormivo, e mi bacciasti." Madrigal, two voices. (Giov.	
Ferrari.)	1 . 15
"Noel, noel." Four voices. (Eustache du Caurroy.) 1610	
"Noel, noel." Four voices. (id.)	
Noel, noel. Four voices. (14.)	. 170.

	"Delicite, inignolette. Pour voices. (Editative du Caur-	1010	£ 104
	roy.)	TOIN	1. 180
	Fantasie, i. 4. (id.)		. 19
	Fantasie, à 4, sur l'hymne " Le Seigneur des qu'on nous offense."		
	(id.)		. 20
	Fantasie, à 3, sur l'air "Une jeune fillette." (id.)		. 20 6
	"L'eure est venue." Song for three voices. Scored from the		
	manuscript part-books, Bibl. Reg. 20. A. xvi. 15th century		. 23 6
	"A l'eure que premier vous vis." Song for three voices. From		
			. 24 &
	the same		
	Air du prevôt des Marchands	• •	. 20
	" Mes pensées." Song for three voices. (Josquin des Pres.).	• •	. 260
	"Deus in adjutorium meum." Motett, four voices. (Ludov.		
	Senfl.)	1530	. 27 6
	"Misericordias, Domine." Motett, four voices. From the 4th		
	Book of "Motetti della Corona." (Josquin des Pres.)	1519	. 29
	"Inviolata, integra et casta." Motett, five voices. From the		
	same. (id.)		. 90 &
_			
	"The farther I go." Song, two voices. From the Fayriax Manuscript. See Add. Ms. No. 5465. (W. Newark.)		99 /
	nuscript. See Add. Ms. No. 5405. (W. Newark.).		. 33 0.
	ragments or Counterpoint, from Franchinus Galorius	• •	. 33
	Examples of the use of Discords	• •	. 36
	Fragments of Counterpoint, from the works of Okenheim, Fran-		
	chinus Gaforius, Josquin des Pres, Pierre de la Rue, Ant°.		
	Brumel, Joh. Mouton, and Henry Isaac		. 37
	"Tulerunt Dominum." Motett. Four voices. (Henry Isaac.)		. 40 A
	"Conceptio Marie." Motett. Four voices. (id.)		41 6
	"O souverain Pasteur." (Grace before meat.) Four voices. (	 ~lm_	. 41 <i>0</i> .
	Course )	1 5 40	40
	Susato.)	1349	. 4Z
	"Pere eternel." (Grace after meat.) Four voices. (id.).		. 42 b.
	Monados in Œolio primum examplum. (Jac. Hobrecht.)		. <b>43</b> <i>b</i> .
	"Agnus Dei," from the Mass "Hercules." Three voices. (Jos-		
	quin des Pres.)		. 44
	"Salve sancta parens." Motett. Six voices. (Adrian Willaert.)		. 44 b.
	Oblong Quarto. Latter part of the xviiith cen	t.	[Add.
	Mss. 11,585.]		_
	1200. 11,000.]		
	•		
	000		
	<b>226</b> .		
V	olume VI. of Dr. C. Burney's Musical Extracts, co	ntair	ing:
	•		•
1	"O sacrum convivium." Motett. Five voices. (Thomas Tallis		fol. 3 <i>b</i> .
1	(Afterwards adapted to the English words, "I call and cry.")		
	"Dum transisset sabbatum." Motett. Five voices. (John Tay	erner.	) 56.
1	"Sabbatum Maria Magdalene." Motett. Five voices. (Robert J.	ohnaoi	1.) 7
	"In nomine," without words. Motett. Five voices. (Robert F	erson	1 84
1	"Te, Fili," without words. Motett. Five voices. (id.)		., 00.
	"Ave, Maria." Motett. Five voices. (id.)	• •	
1			. 10 b.
1	"Esurientes implevit." Motett. Five voices. (John Shephard		. 11 6.
-1	" Enforced by love and feare." Madrigal. Five voices. (Robert Pa	rsons.	) 126-
1	"Ascendo," without words. Motett. Five voices. (Dr. Chri	stophe	r
İ	Tye.)	<del></del>	. 13 <i>b</i> .
1	"If that a sinner's sighes." Motett. Five voices. (John Milto	on.)	. 15 b.
ŧ	(From Sir W. Leighton's Teares and Lamentacions of a So		
	Souls, 1614.)	• انتشن	
		!	_
	"O Lord, behold my miseries, (from the same.) Motett. Five	VOICE	5.

beck.)
"Gloria." From a Mass. Three voices. (id.)
Extracts from "O Michael." Mass. Three and four voices. (John
Taverner.)
"From depth of sinne." Motett. Three voices. (Will. Byrd.) 27 b. (From Songs of sundrie Natures, 1589.)
"Rejoyce with hart," (from the same.) Motett. Four voices. (id.) . 28 b.
"In nomine," without words. Motett. Five voices. (Dr. John Bull.) 29 b.
"Precamur, sancte Domine." Motett. Five voices. (Robert White.) 31
"In nomine." Motett. Five voices. (id.)
"With wreathes of rose." Madrigal. Five voices. (W. Cobbold.) . 34
(From the Triumphs of Oriana, 1601.)
"O, had I wings." Motett. Five voices. (John Milton.) 34 b.
(From the Teares and Lamentacions of a Sorrowful Soule, 1614.) "Deare, when to thee." Song. One voice. (Alfonso Ferabosco, Jun.) 37
"So, so, leave off." Song. One voice. (id.)
"Hence, stars." Madrigal. Five voices. (Michael Este.) 38
(From the Triumphs of Oriana, 1601.)
"All creatures now," (from the same.) Madrigal. Five voices. (John
Bennet.)
A "Fancy," in five parts. From the L'Estrange collection. (John
Ward)
"Where fancy fond." Madrigal. Five voices. (Will. Byrd.) 43 b.
(From Psalmes, Sonnets, and Songs of Sadness and Pietie, 1588.)  Specimens of Dr. Blow's crudities
"Since the spring comes on." Pastoral ballad. (Dr. John Blow.) 47
(From the 4th book of the Theatre of Musick.)
Fragments of three Ballads from the Amphion Anglious. (id.) ib.
Oblong Quarto. Latter part of the xviiith cent. [Add.
Mss. 11,586.]
Mss. 11,586.]
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, con-
Mss. 11,586.]
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Ta-
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.) fol. 2  "Euge, bone," a Mass, for six voices. (Christopher Tye.) 7 b.  (Some parts which were wanting in the old copies, have been supplied by Dr. Burney.)  "O tu, qui dans oracula." A two part song, from the prologue to a work intitled "A new discourse of a stale subject, called the Metamorphoeis of Ajax," written by Sir John Harrington, under the name of Missemos, 1596
Mss. 11,586.]  227.  Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Wolume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Wolume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)
Volume VII. of Dr. Charles Burney's Musical Extracts, containing:  Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.)

The 100th Psalm, as harmonized by John Dowland, in his own notation. If Pour Tunes out of Thomas Morley's "First Book of Consort Lessons, made by divers exquisite authors, for six instruments," 2d Edition, 1611. Dr. Burney has only given the treble-viol, and flute parts of the original, the bass being added by himself.  The Quadro Pavin	8 b. 9 9 b. b. 1 b. 12 12 b.
(From the Triumphs of Oriana, 1601.)  "Our hasty life." Madrigal. Three voices. (Thos. Tomkins, 1640.). 2  "Deare pittie, how." Madrigal. Three voices. (John Wilbye, 1598.) 2  "My flockes feed not." Madrigal. Three voices. (Thos. Weelkes, 1597.) 2  (Words by Shakspere, from the Passionate Pilgrim.)  Selections from "Choice Psalmes, put into music for three voices, by  Henry and William Lawes, 1648."	5 b. 6 b. 7 b. 0 b. 5 b.
228.	
"Grave pene in amor." Canzon. Four voices. (Aless°. Striggio.) . 20 "Amorose viole." Canzon. Four voices. (Costan°. Porta.) 22 The First Book of Madrigals, for three voices, by Constantino Festa . 30 "Poi ch'io viddi." Madrigal. Three voices. (Jacomo Fogliano.) 40	2 b. 6 b. 7 b. 4 b. 6 6 b. 7 8 b. 9 9 0 0 b.

	Ancient Chant, sung at Venice to the Benedictus fo	l.	41
	Madrigals, for five voices, by Carlo Gesualdo, Prince of Venosa:		
	Caro amoroso fol. 42 Ahi, già mi discoloro		48 <i>b</i> .
	Sento che nel partire 44 b. Resta di darmi noia	•	49
	Dall'odorate spoglie 45 b. Dolcissimo sospiro		
	Madonna, io ben vorrei 46 La morte mia. (Fragment.)		
	Sparge la morte 46 b. Moro, lasso, al mio duolo .		
	Questa crudele e pia 47 b. Tu piangi, O Filli mea		51 <i>b</i> .
	Beltà poiche t'assenti 48		
	The treble part of Entrées du Ballet		<b>53</b>
,	"La Battaile de Marignan, 1515," in four parts, by Clement Jannequin the fifth added by Philip Verdelot. From the 10th Book of "Char	i, -	
	sons à 4 parties." Anvers, 1545		56
	"Douleur me bat." Madrigal. Six voices. (Adrian Willaert.)		61
	"Je ne scay pas comment." Madrigal. Six voices. (Benedictus) .		62 b.
	"Douleur me bat." Madrigal. Five voices. (Josquin des Pres.) .	. '	63
	"Dimostratione de tutti i Canoni sopra il canto fermo dalle Regole o	li	
	Musica di Rocco Rodio, 1608		64
	"I bei legami." Scherzo. Three voices. (Claudio Monteverde.) .		66 b.
	Sonatas, for two violins and bass, by Giovanni Legrenzi		67 <i>b</i> .
	"Se nel ben." Song. (See Harl. Ms. 1265.) (Alesso. Stradella.)		70 b.
	"Se't'ama Filli." Song. (See Harl. Ms. 1272.) (id.)		71
	"L'amore e lo sdegno." (La ragion m'assicura.) Duett. (id.)		71 6.
	"Vanne invitto." Song, with violin accompaniment. (Alesso. Sca.		•
	latti.)		73 <i>b</i> .
	"Amo Christum." Canon, for two voices. (Dom. Romano Micheli.)		74 b.
	Canone del Metallo. Canon, for three voices. (id.)		
	Canon, for four voices. (Adriano Banchieri.)	-	75 b.
	Fragments of several Canons		
	"Let's have a toast." Round for twenty voices. (Charles Burney.)	•	77 A
	-		
	Quarto. Latter part of the XVIIIth cent. [Add. Mss. 1	ι,5	88. J
	229.		
V	olume IX. of Dr. Charles Burney's Musical Extracts,	(	on-
	taining:		
	An Index in Notation of the 5th and 6th volumes of Dr. Tudway's		
	Church Music, in the Harl. Mss. 7341-2, with a general alpha-		
	betical Index of the composers' names	01.	Z
	Nanino, F. Anerio, A. Cifra, R. Giovanelli, O. Benevoli, P. L.		
	Palestrina, Rubino, Tomasso, G. Todi, Magiorana, Josquin des		
	Pres, and Marcello Tortora		19 <i>b</i> .
	"Regole del contrappunto pratico di Nicola Sala." Printed at Naples,		
	1794. Book 1 and part of Book 2		25
	Oblong Quarto. Latter part of the xvIIIth cent. [Add	1	188.
	11,589.]		
	11,000.1		
	230.		
	- <del>-</del>		
۷	olume X. of Dr. Charles Burney's Musical Extracts,	•	on-
	taining:		
	<del>-</del>		
	The remainder of Book 2 of the "Regole del contrappunto di Nicola		
	Sala;" continued from the preceding volume.		
	Oblong Quarto. Latter part of the xviiith cent. [Add	. 1	188.
	11,590.]		

# 231.

201.	
Volume XI. of Dr. Charles Burney's Musical Extracts, co	) <b>n</b>
The 3d Book of the "Regole del contrappunto di Nicola Sala." fo "Berenice, ove sei." Scena nel "Vologeso." Napoli, 1764. Full score. (A. Sacchini.)	al. 1
"Povero cor." Scena di "Nitteti." Napoli, 1774. Full score. (id.). "Sei Canzoncine con Piano Forte o Arpa, per uso di Mi Lady Clarges, Musica di Giuseppe Millico. Napoli, 1793."	3
"Donzelle semplici." Aria, full score. [Gluck.]	54
Oblong Quarto. Latter part of the xvIIIth cent. [Add. M. 11,591.]	88
232.	
A volume of Songs, Canons, Dialogues, Catches, and Round composed about the middle of the seventeenth century.	ds,
"Come, my Daphne." A Dialogue between Stre- phon and Daphne	2
	3 6
"If that I, for thy sweet sake." Song John Hilton	4
"England, once Europe's envy." Song id	4 6.
" How ill doth hee deserve." Song Henry Lawes	7
	7 6.
// <del>**</del> * * * * * * * * * * * * * * * * *	8 <i>6</i> .
	9
"Shepherd, in faith I cannot stay." A Dialogue between Phillis and Strephon	
"Amarillis by a springe." Song Henry Lawes 10	
"Swifte through the yeilding ayre. Song id 1 "Sett to the sun a diall." Song Simon Ives 1:	
"Charon, come hither." A Dialogue between Hobson and Charon. Imperfect	
"With endles teares." Song Robert Johnson 1	5
"Woods, rocks, and mountaynes." Song id 11	
"Care-charminge sleep." From Beaumont and Fletcher's Tragedy of Valentinian, 1645. Song	
"Doe not expect to heare." Song Nich. Laneir 1	7 b.
"Newly from a poatcht toad." Oberon (or) the	
bridge, before the King and Queen, by the	В
	B <i>6</i> .
"Tis late and cold." Mine Host's Song in the Mad Lover	D
"Wilt thou bee gone." Song Chas. Coleman 20	D <i>b</i> .
"When cruell tyme." 1st part Dr. John Wilson . 2	l b
Whie by such a brittle stone." 2d part. Song)	
'In guiltie night." A Dialogue between Saul, the Witch of Endor, and Samuel's Ghost.	
"Marke how the blushfull morn." Song. By his Majesty [Charles I.?] 20	6

-		
	"Come, sylent night." Song Dr. John Wilson, fol.	26 b.
	"If I dye, bee this my will." Song id	27 b.
	"Justus cor suum tradidit." Duett Rich. Deeringe	28 b.
	"Ardens est cor meum." Duett id	
	"What teares, deere Prince." Song Robert Ramsey	30
		30 b.
		31 b.
		32 b.
	"I prethy, keepe my sheepe." Dialogue id	33
		34 b.
	" Rise princely shaphard " A Dialogue between ?	
	Juno, Venus, Pallas, and Paris	35 <i>b</i> .
	When Israell's sweet synger slent." A Dialogue	
	of King Solomon and the two Harlots	<b>39</b> &
	"Amongst my children." The Dialogue of Job.)	
	God, Satan, Job's Wife, and the Messengers.)	42 <i>b</i> .
	"O that mine eyes could melt." Song Thomas Brewer	45.2
	"Gloria Patri." Three voices Richard Deeringe .	
	The Lamentations of Jeremiah, viz.	40 0.
	"The wayes of Zyon do mourne." "Three voices. John Hilton	4H I
	"The breath of our nostrills."	470.
	ALTERNATION OF THE PROPERTY OF	-1
	"Well, well, 'tis true." Song id.  "The parcht earth drinkes the raine." Song Dr. Charles Coleman.	51
	"Yee violets, that first appeare." Yee meaner beauties of the night." Songs John Hilton	52 -
	The same words to different music. (Bassus per T. C.)	
	"Come, my lads, that love canarie." (Bassus per T. C.)	02 O
	"What though the zealots." Three voices	53
_1	"Victoria il mio core." Imperfect	<b>54</b> 0.
Ŧ	." <u>Ho, the broome, that Cowden knowes</u> " [the Broom of Cowden knowes.] Three Parts	55
	4 m 1	56 .
		57
	"How happie art thou and I." Song	57 L
,		
	"Younge and simple thogh I am." Imperfect . Nich. Laneir "O my Clarissa." Song William Lawes	
	"Se voi, luci." Song	00 <i>0</i> .
	" Non-more shall meeden" (Colin a love come) [Nich Tourie]	61
	"Noe more shall meades." (Cælia, a love song.) [Nich. Laneir]	61
	"Per doglia infinita." Song	02
	w mat means this stranguess. Song T. Blagrave	
	"Luce de mi'alma." Song	63 0.
	At the end is written, "The Treble I tooke and prickt downe as	
.,	Mr. Thorpe sung it. Bassus per T. C."	
X	An Air without words, over which is the name of "Sir John Sucklin,"	•••
	and probably intended to be adapted to one of his poems	63 6.
	"Love is the sunne itselfe" (True love.) Song. John Hilton, B.M. 1656.	64
	"Con più graditi voce." Imperfect	
ŗ.		<b>66</b> b.
•	"Tyrant Cupid, I'le appeale." Three voices id	67 b.
	"Love and I of late did parte." Song Nich. Laneir	69
		<b>69</b> <i>b</i> .
	"When first I gaz'd on Cælia's face." Song John Hilton, 1656 .	70
	"O now I finde 'tis nought but fate." Song. Henry Lawes	70 <i>b</i> .
	(Affliction for a ladie he never sawe.)	• - • -
	"Goe, faire inchantresse." . } Song id	72
	(Freedome from chaines.))	
	"Colin, say why sit'st thou soe?" Song with Chorus. Nich. Laneir	73

	" See, Cloris, see." Song fol. 74
	"Will Cloris cast her sunbright eye." Simon Ives 741.
	(With an additional part by T. C.)
	"Alas, poore Cupid," (with a base to be sunge, per T. C.) Henry Lawes . 75
	"No more shall meades be deckt with flowres." (Bassus per T. C.)
	Nich. Laneir
	"Shee that is faire, may tempt." Song Henry Lawes 77 b.
	"Beauties, have yee seene a toy." Glee, three voices 81
	Reversing the volume, are the following:
	"Monget all those pregions inices " Catch three ]
	voices
	"Haste thee, O Lord." Round, three voices Thos. Ford 86
4-1	" My soule, O Lord, shall trust." Round, three voices. John Hilton ib.
	"I am so weary." Canon, three voices [Thomas Ford] 85 b.
	"Ut relevet miserum fatum." Canon, three voices. John Hilton ib.
	"Ora et labora." Canon, three voices id ib.
	"Arme for our ancient foe." Catch, three voices. id 85
	"Methinkes that I doe heere." Catch, three voices. id ib.
	"Will it please you mistris" (The Pedler)
_	Catch, three voices
·	"O yes, o yes." (The Cryer.) Catch, three voices. id ib.
	"Here lyes a woman." Catch, three voices id 84
	"Bound by the neare conjunction." (An Elegie) id 81 b.
1	on William Lawes,) three voices
	"If you will drinke canary." Catch, three voices. W. Lawes 80 b.
	"If you will drinke for pleasure." Catch, three) John Wilson
	voices
	"As there bee 3 blew beanes." Catch, three voices. id 80
	"Why should was not all bee marry " (atch )
	three voices
	" Listen neere to the ground." Catch, three voices. id 79 b.
	"Pratty Nann." (The Scotch Catch.) Three voices id ib.
	"There was an old man at Walton)
	Cross." (A Catch in a Catch.)
XX /	
W/+/	Folio. Middle of the xviith cent. [Add. Mss. 11,602.]

# 233.

A Latin Gradual, with musical notes, probably written for the use of some church in Germany. It is imperfect at the end. Vellum. Folio. xith cent. [Add. Mss. 11,669.]

# 234.

Twelve Letters from Dr. Crotch, Samuel Wesley, R. J. S. Stevens, etc., to Vincent Novello, relative to the works of Purcell, 1828-1830. Presented by V. Novello, 12th May, 1840. Quarto. [Add. Mss. 11,731.]

## 235.

Orders, Minutes, etc., of the "Academy of Vocal Musick," [generally called the "Academy of Ancient Music,"] from the 7th Jan. 1725, to the 26th May, 1731. Presented by Vincent Novello, 1 June, 1840. Folio. [Add. Mss. 11,732.]

### 236.

Latin Hymns and Offices for the whole year. Imperfect at the beginning and end. Vellum. Quarto. xiiith cent. [Add. Mss. 12,194.]

### 237.

The Music in "Macbeth," with the names of the Singers, viz., Lee, Spalding, Courco, Bowman, Mrs. Willis, and Mrs. Hodgson. Bowman or Boman came on the stage as a boy about the year 1673, and sang a man's part in Lee's Tragedy of "Theodosius" in 1680; but as the names of the females do not appear amongst the Dramatis Personæ till 1696, that year may be assumed as the probable date of the Manuscript. Lee, Bowman, Mrs. Willis, and Mrs. Hodgson sang together in the "Loves of Mars and Venus," composed by John Eccles and Godfrey Finger, 1697; Courco and Spalding sang Eccles's Duett, "Wine does Wonders," in "The Morose Reformer," about the same period, and all their names appear to many of the detached songs, engraved by Thomas Cross, in the latter part of the seventeenth and beginning of the eighteenth century.

There is extant another copy, corresponding in every respect with this Manuscript, [see "Shakspeare's Songs by William Linley," and also the preface to Vincent Novello's edition of Purcell's Works,] and bearing the name of John Eccles, who began to attain celebrity as a dramatic composer between the years 1690 and 1700. The music, although in some parts strikingly similar to that attributed by tradition to Matthew Locke, (of which it is believed no manuscript or printed copy exists, earlier than that published by Dr. Boyce towards the latter part of the eighteenth century,) is not sufficiently identical to warrant the charge of actual plagiarism.

With the exception of the two lines beginning "Hark, I'm call'd," which are by Shakspere, the words are from Sir W. D'Avenant's adaptation of the Tragedy published 1674, and are partly taken from Middleton's Tragi-Comedy of "The Witch." It may be remarked, that Eccles's music adheres more strictly to Sir W. D'Avenant's version than that attributed to Locke.

Folio. End of the xvIIth cent. [Add. Mss. 12,219.]

### 238.

A volume in the handwriting of John Immyns, the founder of the Madrigal Society, containing Madrigals and Motetts for Domine, non secundum

- Sleep, oh sleep . . .

Zeffiro torna . . .

Dolce mio fuoco . .

Per divina bellezza . . .

Quando la voce .

Con humil atto .

Ardo, donna . .

Quem dicunt homines .

Go ye, my canzonetts .

two, three, four, five, and six voices, by the following composers: Josquin des Pres, Claude Le Jeune, Vaqueras, Thomas Morley, Orlando di Lasso, Antonio Brumel, William Byrd, Simone Molinaro, Thomas Weelkes, Andr. Pevernage, Noe Faignient, Marc-Antonio Pordenoni, Filippo di Monte, Marc-Antonio Ingegneri, Paolo Masnelli, Giovanni de Macque, Luca Marenzio, Benedetto Pallavicino, John Bennett, Orazio Vecchi, Chrisostom Rubiconi, Leon Leoni, Salomon Rossi, Girolamo Casati, Giov. Pier Luigi da Palestrina, Jacques de Wert, Giov. Bernardo Colombi, Claudio Monteverde, Marsilio Santini, Giovanni Croce, Gabriel Fattorini, Annibal of Padua, Pomponio Nenna, Stefano Rosetto, and Agostino Agazzari.

For two voices.

Vaqueras

T. Morley .

#### id. I go before, my charmer . Flora, wilt thou torment me . id. Now in the break of morning id . . . . 116 id. Fire and lightning . . . . . O. di Lasso . . . Pleni sunt cœli . . . . Benedictus . . . . A. Brumel . . . . C. Le Jeune . . . . 127 En registre sera mise . . Jodocus Pratensis (Jos-Benedictus (two). . . . . quin des Pres). : . 177 For three voices. Io ardo . . . . S. Molinaro 72 Credete per schernirmi . id. . 128 Vezzosi augelli . . . id. ⁻ I bei ligustri . . . . T. Weelkes: . 123 Say, Phillis . id. Sing ye to our Lord . W. Byrd I have been young . id. . 149 The eagle's force . . . id. Qui est-ce qui conversera . C. Le Jeune . 150 A toy, mon Dieu id. . 297 See, my dearest treasure T. Morley . For four voices. O. Vecchi . 44 Non basta contentarmi . Thet not the sluggish sleep . W. Byrd . . 134 En m'oyant chanter . . O. di Lasso. . 145 Per pianto . . . id. . 191 Appariran per me id. . 212 . 303 Las, voulez vous . id.

J. Bennett .

id. . A. Pevernage .

id.

id.

id

F. di Monte . .

L. Marenzio .

. 153

. 183

. 203

. 210

. . 157

•	MANUSCRIPT	r Music.	97
Io son si vago		F. di Monte	p. 193
Non mi togl'il ben mio		M. A. Ingegneri	. 186
Donna, la bella mano			
Si grand' è il mio gioire			. 201
Basciami, vita mia .			. 196
Questi ch'inditio fan			. 207
Quando benigna stella			. 199
Non puo, dolce			. 205
Non vegg', ohime			. 217
_ April is in		. T. Morley	. 221 . 223
Within an arbour		ta	. 223
	For five v	ocices.	
Quella donna		J. de Wert	. 1
Por in una		id.	. 6
Bastava ben		id	. 9
Ma del error		id	. 13
		<b>i</b> d	. 16
		id	. 21
		id	. 24
		id	. 27
L'alba cui dolce		id	. 45
Almo pastore		id	. 51
Gionto m'ha amor .		id	. 57
Standomi un giorno .			
Indi per alto mar		id	. 39
Madonna mia gentil .			. 65
Deggio dunque partire			-
lo partirò			-
Ma voi, caro			-
		id	
	· · · · ·	id	. 230
Frend Tirsi			
		id	. 87
		.,	
·	 	• •	
Ben ch'io sia certo .	 		
<del>-</del>		.,	. 100
Se delle voglie			. 111
U		G. P. L. da Palestrins	. 129
Se fra quest' herbe .		, id	. 169
S'egli è ver		P. Nenna	. 137
Io mi son giovinetta .		C. Monteverde	. 237
		L. Leoni	. 243
Dimmi, Clori		id	. 264
Dubbij fra duo		G. Casati	•
Ami Tirsi		C. Rubiconi	. 252
Pur venisti		S. Rossi	
Che non fai		. , id	. 268
Questo che dolce	. <b></b>	M. Santini	. 259
<b>~</b>		G. Croce	. 271
		G. B. Colombi	-
Rondinella loquace .		G. Fattorini	
Cantiam, Muse		S. Molinaro	. 280

### For six voices.

Accend' i cor .						J. de Wert .	•		•	p.	161
Gratie ch' a poch'						S. Rosetto .	•	•	•		285
Vagan per l'aria						A. Agazzari		•	•	•	289
Ma lass' io						id		•	•	•	293
				. •						7	1

Quarto. Middle of the xviiith cent. [Add. Mss. 12,532.]

### 239.

" Chorus, by Mr. Wolfgang Mozart, 1765."

This composition for four voices, to the words "God is our refuge," in the handwriting of Mozart when he was only seven years of age, is attached to the printed copy of his "Sonates pour le Clavecin, dediées à Madame la Comtesse de Tessé, Œuvre 2. Paris," presented by his father to the British Museum, in July, 1765. Obl. fol. Preserved in the General Library of Printed Books.

### OMISSIONS.

### 91\*.

A volume containing Hymns and other pieces set to music, adapted to the service of the Greek Church:

A Treatise on the signs used in Psalmody, with the ascending and descending tones. Begin. Acch pion vilas and riversum. fol. 3.

Hymns called sameny dees, or exclamatory (from Ps. 141.), together with the assertious, or verses to be sung on the Resurrection, etc., under the various tones. fol. 9.

The eleven is show, or Matutinal Hymns, composed by the Emperor Leo, and set to music by Johannes Glycaus. fel. 115 &.

See Fabricius, Bibl. Grace, vol. iii. p. 655. edit. Harles. The Liturgy, or Mass of St. John Chrysostom. fol. 130 b.

Two Hymns ascribed to [Manuel] Chrysaphes. fol 131 &

The Liturgy of St. Basil (imperfect). fol. 133 &

Small Quarto. Avth cent. [Harl. Mss. 5544.]

### 123\*.

A Treatise on Indian Music, in Persian, written in the year of the Hegira, 1142, A.D. 1780. Octavo. [Egerton Mss. 793.]

# INDEX.

The figures refer to the regular series of numbers in the Catalogue.

<b>A.</b>	Banchieri (Adriano) 228
Aaron (Pietro) 221	Bannister (John) 77
-Academy of Vocal Music 235	Barcroft (Thomas) 98
Acis and Galatea, a Serenata 185	Basil, Saint 91°
Agazzari (Agostino) 238	Basiron (Philip) 229
	Bassani (Giovi. Battista) 85
Agostini (Pietro Simone) 49 Alberti (Innocent) 19	Baston (Josquin) 224
Albrici (Vincenzo) 57. 59	Batten (Adrian) 96
Alderendificial (Gines And	Beare () 214
Aldovrandi[ni?] (Giuse. Anto.	Bedford (Rev. —) 149
Vincenzo?)	Benedictus 171. 222. 226
	Benedictus de Opiciis 12
Alessandro Amante, an Opera . 51	Benevoli (Orazio) 229
- Ambrose (John) 26	Bennet (John) 201. 226. 236
Amner (John) 98	Berardi (Angelo) 221
Ancient Music, Concert of 120	Berchem (Jachet) 223
Anerio (Felice)	Berenclow (Bernard Martin) 56. 57
Anerio (Giovi. Francesco) 160	Bernabei (Giuseppe) 221
Annibal of Padua 228. 238	Bernabei (Hercole) 174. 196
Anthems. 82. 93. 98. 173, 174. 181.	Bernardus Sanctus 2. 43. 86. 105
191. 215. 221.	Bernasconi (Andrea) 177
Arcadelt (Jacques) 222. 224	Berno Augiensis 110. 147
-Arne (Thomas Augustine) 219. 220	_ Bevin (Elway) 96
Ashwell (Thomas) 62	Birchensha (John) 138. 142
Astone (Hugh) 26. 100	Bird (William). See Byrd. Bishop (John) 98
Astorga (Emanuel d') 169	Bishop (John) 98
Atheneus 148	Blagrave (Thomas) 239
Augustinus (Aurelius) 11. 89. 105	· Blow (Dr. John) 98. 226
Aurelianus Recomensis 110	Boethius (An. Man. Sev.) 66. 80. 87. 107. 110. 141.
В.	Böhmer (N. N.) 149
ъ.	Bonadies (Giovanni) 221
Bedalli (Rosa Jacinta) 57	Bonduca, en Opera 201
Balletti 27. 138	Bononcini. See Buononcini.
Balls () , 214. 232	Bonus 174
Banaster (Gilbert) 203	Bouvel[les] (Charles)
•	0.2
	· · · · · · · · · · · · · · · · · · ·

Bowman (John)	Colombi (Giov. Bernardo)
	Crotch (William) 221. 234
Cadeac (Pierre) 171	Cruce (Pet. de)
Calvisius (Sethus) 221 Cambio (Perissone) 224. 228	Cucuzelus (Johannes) 118
Cambio (Perissone) 224. 228	,
Canis (Cornelius) 222	
Canons. 12, 13. 16. 140. 142. 202. 221.	D.
224. 228. 232.	
Carissimi (Giacomo). 49. 54. 56. 59.	Damon (William) 174
64. 85. 98.	Dance Tunes. 26, 27, 130, 214, 216.
Caron (Firmin) 25	227.
Casati (Gasparo) 59	Davy (Richard) 62. 203
Casati (Girolamo) 238	Deering (Richard) 227. 232
Castileti (Johannes) 171	Descartes (René) 138
Catches 200. 201. 232	Des Pres (Josquin). 5. 174. 221. 222.
Cavalli (Francesco) 59. 64	225. 228. 229. 238.
Caurroy (François Eustache de). 225	Deuteromelia, a Collection of Music 200
Celston (Johannes) 2	De Wert (Jacques) 238
Ceroni (Dom°. Pedro) 221	Domville. See Taylor (Silas).
Certon (Pierre) 222	Donato (Baldassara)
Cesti (Marc Antoine) 59. 64	Dowland (John) 28. 138. 227
Charles I., King of England 232	Draghi (Giov. Battista) 56. 64
Child (William) 98	Drake (Ralf) . '
Chilston (—) 105	Dunstable (John) 213
Chimes 139	Durante (Silvestro) 174
Chorales 229	
Christ, The genealogy of 3	
Chrysaphes (Manuel) . 91*. 118. 137	<b>E.</b>
Church (John) 98	T 1 (** )
Church Services. See Services.	Eccles (John) 237
Cifra (Antonio) 225, 229 Cipriano. <i>See</i> Rore (Cipriano di).	Elizabeth, Queen of England 129
61 1 / Y 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Este (Michael) 200. 226
Clarke (Jeremiah) 98 Claude or Claudin. See Le Jeune.	
A. (7 1)	_
Clemens (Jacob) non Papa. 22. 25, 174. 223. 224.	F.
Cluverus (Dethlevus) 142	Factor (D. A. A. A.
Cobbold (William)	Facho (P. Agostino) 225
O11 (Olamonni)	Faignient (Noe)
Colard. See Le Bouteillier (C.)	Fairfax (Robert). 62. 174. 203. 223.
Coleman (Charles) 232	226.
Colman (Francis)	Farrant [Daniel?] 98
	Farrant (Richard) 89

Fattorini (Gabriel) 238	Greene (Maurice). 98. 188. 189. 190.
Faya (Aurelio della) 170	191.
Ferabosco (Alfonso), Sen. 28. 100. 156.	Gregorius Sanctus 105
200. 222.	Gresham College 130
Ferabosco (Alfonso), Jun. 98. 226	Greve (Philip de) 122
Ferdinando (—)	Guido Aretinus 35. 43. 78. 105.
Ferrari (Giovanni)	114. 141. 147. 212. 213. Gyles (Thomas) 190
Festa (Constantius)	Gyles (Thomas) 129
Fevin or Feum (Antoine). 88. 221. 222	
Finch (The Hon. Edward) 98	н.
Finger (Godfrey) 85	
Firmin (Henry) 49	Hall (Henry) 98
Florimel, or Love's Revenge, a	Hamshere (—) 203
Pastoral Drama 189	Hanboys (John) 209
Foggia (Francesco) 174	Handel (George Frederick). 98, 119.
Fogliano (Iacomo) 228	181. 182. 183. 184. 185. 186. 187.
Forde (Thomas) 28. 98. 232	Handlo (Robertus de) 141
Fox (-) 98	Harrington (John)
Franchinus. See Gafurius.	Hart (Philip) 98 Hatton (Sir Richard) 215
Franco 141. 209	77
Frescobaldi (Girolamo) 228	Hausted (Peter) 215 Havericq (Damianus) 22. 25
Frisius (Johannes) 146	Hawkins (James) 98
Froschius (Johannes) 221	Hawkins (James), Jun 98
	Hawkins (Sir John) 183
<b>G</b> .	Hawte (Sir William) 204
G 1 : 11: (T)	Haydn (Francis Joseph) 211
Gabrielli (Dominico) 49. 56. 57	Heath (-) 100
Gafurius (Franchinus) . 79. 145. 225	Heath (Em.) 99
Galli (Cornelio) 48	Hebert (Charles) 206
Gallus (Joannes). See Le Cocq (Jean).	Henry VIII., K. of England . 98
Gannini (Francesco) 160	Hercules, a Serenata 192
Gaspar or Gaspard 222	Heylianus (Petrus) 224
Gasses or Gaces Brulez 122	Heyne (-) 5
Gerarde (Dyricke). 15. 16. 17. 18. 22.	Heywoode (John) 140 Hilton (John) 232
24. 25.	Hulton (John) 232  Hobrecht. See Obrecht.
Gerard (Jean)	Holder (William) 98. 128
Gerardus [probably Dyricke or	Hollander (Christianus) 25
Jean Gerard] 223	Holmes (George) 98
Gero (Jean) 174	Holmes (Thomas) 232
Gesualdo (Carlo), Principe di Ve-	Hooper (Edmund) 28. 98
nosa 228	Horatius (Quintus Flaccus) 146
Giannetto. See Palestrina.	Horn, The 94
Gibbons (Christopher) 98	Huchaldus. See Ubaldus.
Gibbons (Edward) 98	Humphrey (Pelham) 98
Gibbons (Orlando) 28. 98. 216	Hutchinson (John) 98
Gibbs ()	Hyllary (Thomas) 62
3110 (2111111111)	
Giovanelli (Rugiero) 229	_
Glyceus (Johannes) 91° Gluck (Christopher) 231	I.
Goldwin (John) 98	Immyns (John) 175. 238
Gombert (Nicholas)	Ingegneri (MarcAntonio) 238
Goudinel (Claude)	Instruments. Description of An-
Graff [Jean?] 201	cient Mus. Instruments. 8, 32, 148
Grandi (Alessandro) 225	Isaac (Henry) 222. 225
Grassineau (James)	Isidore, Bishop of Seville 123
Graziani (Bonifazio) 59. 64	Israel in Egypt, an Oratorio 184

Ives (Simes) 233	Lee, Emperer
	Lewi (Lem)
	La Tessier (—)
J.	Libertine, an Opera 157
	Lecke (Matthew) . 98. 142. 296, 217
Jackson (John) 96	Louemere (Henry)
Jannopiin (Clement) 228	
Jenn Petit. See Latre (Petit Jenn de).	Lorennai (Paelo) 53.64
Jenkins (John) 217	Letti (Antonio) 176. 194
Jeremiah, Lamentations of. 14 58. 179	Louys (Jose)
Jerome, Saint 8	Low (Edward)
	Lucie (Francesco)
Jewett (Randelph?) 98	Ledforde ()
Jedecus Pratensis. See Des Pres	Ladovici (Carlo)
(Jesquin).	Lagg (John)
Johannes, Lampaterius 118. 137	Laily (Jean Baptiste)
Johannes, Papa? 38	Lunati (Carlo Ambresio) 64
John Chrysostom, Saint 91°	
Johnson (Robert), xvrth cent. 100.	Lupi (Edward) 156. 166
140. 179. 226.	Lepi (Joseph) 25
	Lapo (Thomas)
Johnson (Robert), xvirth cent. 28.	Lapas (Thomas ?) 214
214. 232.	Luze. 23. 26. 100. 136. 132. 140. 125.
Jones (Charles) 96	221.
Jones (Robert) 28	
Jesquin. See Des Pres.	
Judith, an Oratorio 219	M.
•	
	Macheth, Music in 237
K.	Macque (Giév. di) 238
	Madrigals. 17. 19. 96. 156. 159. 170.
Kampfer (J. A.) 132	174. 200, 201. 215. 222. 223. 234.
Keene (Edward?) 85	295, 296, 227, 228, 238
	225. 226. 227. 238. 238. Marierana ()
Keller (Gedfrey) 85	Magierana () 229
Keller (Godfrey)	Magierana (—) 229 Manchiosurt (Pierre) . 171. 222. 234
Keller (Godfrey)	Magierana (—)
Keller (Godfrey)	Magierma (—)
Keller (Godfrey)	Magierma (—)
Keller (Godfrey)	Magierma (—)
Keller (Godfrey)       .	Magierma (—)
Keller (Godfrey)       .	Magierana (—)
Keller (Godfrey)	Magierma (—)
Keller (Godfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Rebert)       28         King Arthur, on Opera       197         King (Charles)       98         King (Robert)       85         King (Thomas?)       98	Magierma (—)
Keller (Godfrey)       .	Magierma (—)
Keller (Godfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, on Opera       197         King (Charles)       38         King (Robert)       35         King (Thomas?)       38	Magiorana (—)
Keller (Gedfrey)        85         Kendale (-)        165         Keut (James)        197         Kindersley (Robert)        28         King Arthur, on Opova        197         King (Charles)           King (Robert)           King (Thomas?)           L.           King (Benjamin)           King (Benjamin)           King (Benjamin)	Magiorana (—)
Keller (Gedfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, on Opers       197         King (Charles)       38         King (Robert)       35         King (Thomas?)       36         L.       98         Lamp (Benjamin)       36         Lampadarius       See Johannes	Magiorma (—)
Keller (Gedfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, en Opers       197         King (Charles)       38         King (Robert)       35         King (Thomas?)       38         L       4         Lamb (Benjamin)       38         Lampadarius       See Johannes         Lamiere (Nichelas)       232	Magiorma (—)
Keller (Gedfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, on Opers       197         King (Charles)       38         King (Robert)       85         King (Thomas?)       98         L.       **         Lamb (Benjamin)       98         Lampadarius       See Johannes         Lamiere (Nicholas)       232         La Rue (Pierre de)       222       225	Magiorma (—)
Keller (Gedfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, en Opers       197         King (Charles)       38         King (Robert)       35         King (Thomas?)       38         L       4         Lamb (Benjamin)       38         Lampadarius       See Johannes         Lamiere (Nichelas)       232	Magiorma (—)
Keller (Gedfrey)       85         Kendale (-)       165         Kent (James)       197         Kindersley (Robert)       28         King Arthur, on Opers       197         King (Charles)       38         King (Robert)       85         King (Thomas?)       98         L.       **         Lamb (Benjamin)       98         Lampadarius       See Johannes         Lamiere (Nicholas)       232         La Rue (Pierre de)       222       225	Magiorma (—)
Keller (Gedfrey)	Magiorma (—)

More (—) 100	Pallavicino (Benedetto) . 225. 238
Morel (—) 22. 224	Pammelia, a Collection of Music. 200.
Morgan (—) 85	201.
Morley (Thomas). 98. 174. 227. 238	Pane (Dominico dal) 161
Morris (-)	Paon (George) 22
Motetts. 12. 13. 14. 15. 16. 17. 18.	Parker, Monk of Stratford 26 -
22. 24. 25. 26. 61. 62. 64. 98. 156.	Parsons (Robert) 98. 226 —
157. 158. 162. 163. 164. 171. 174.	Pasquini (Bernardo). 51. 54. 56. 57.
	176.
178. 179. 204. 205. 215. 222. 223.	•
224. 225. 226. 238.	Patrick (Nathan) 98
Mouton (Jean) . 163. 174. 222. 225	Peacham (Henry) 96
Mower (Richard) 204	Peerson. See Pierson.
Mozart (W. A.) 239	Pepusch (John Christopher) 172. 174.
Mudd (—) 98	180
Muller (— von) 227	Pergolesi (Giov. Baptista) . 164. 177
Mundy (John) 227	Perissone. See Cambio.
Mundy (William) 98. 100. 174	Petrus Platensis. See La Rue
Muris (Joannes de) 105. 141	(Pierre de).
Music, Concert of Antient 120	Pett (—) 215
Music, Corporation of 65	Petti (Paolo) 174
, ,	Petyr (Henry) 204
	Pevernage (Andreas) 156. 238
N.	Phelippes (Syr Thomas) 203 —
Nalson (Valentine 98	Phillippi (Pietro). See Phillips.
Nanini (Giov. Bernardino) . 154. 229	Phillips (Peter) 179 —
Needler (Henry) 156	Phinot (Dominicus) 22
Needler (Hester) 173	Phoebe, a Pastoral Drama 188
Negri (Dom". Francesco?) 168	Pierson (Martin) 28 -
Nenna (Pomponio) 238	Pietragrua (Carlo) 56. 57
Neufville (Jehan de) 122	Pilkington (Francis) 28
Newark (William) 203. 223, 225	Pistocchi (Francesco Antonio) . 176.
Norris (William) 98	199.
-Notation. Early Musical Notation. 29.	Pordenoni (Marc-Antonio) 238
34. 37. 40. 68. 69. 73. 76.	Porta (Costanza) 174. 228
Novello (Vincent) 210. 234. 235	Portman (William) 98
210. 204. 200	Power (Lyonel) 105 _
	Prenestini. See Palestrina.
0.	Psalms 99. 138. 214. 227
Obrecht (Jacob) 222. 224. 225	Purcell (Henry) 54 09 174 107 901
Obrecht (Jacob) 222. 224. 225 Ockenheim. See Okenheim.	Purcell (Henry). 54. 98. 174. 197. 201.
Ockenheim. See Okenheim.	Purcell (Henry). 54. 98. 174. 197. 201. 210.
Ockenheim. See Okenheim. Oddo, Abbot of Chung . 43. 147. 212	Purcell (Henry). 54. 98. 174. 197. 201.
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225	Purcell (Henry). 54. 98. 174. 197. 201. 210.
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106.	Purcell (Henry). 54. 98. 174. 197. 201. 210.
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198.	Purcell (Henry). 54. 98. 174. 197. 201. 210.
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237.	Purcell (Henry). 54. 98. 174. 197. 201. 210. Pygott (—) 62 —
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218	Purcell (Henry). 54. 98. 174. 197. 201. 210. Pygott (—) 62 —
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64	Purcell (Henry). 54. 98. 174. 197. 201. 210. Pygott (—) 62 —
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219	Purcell (Henry). 54. 98. 174. 197. 201. 210. Pygott (—) 62 —
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di).	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di).	Purcell (Henry). 54. 98. 174. 197. 201. 210. Pygott (—) 62 —
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di).	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di).	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—) 62 —  Q.  Quintilianus (Aristides)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di). Otteby (John) 213	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di). Otteby (John) 213	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—) 62 —  Q.  Quintilianus (Aristides)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John)	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—)
Ockenheim. See Okenheim. Oddo, Abbot of Cluny . 43. 147. 212 Okenheim (John) . 224. 225 Operas and Dramatic Pieces. 51. 106. 172. 185. 188. 189. 192. 197. 198. 201. 215. 220. 237. Opera House 218 Oppignani (Giovanni) 64 Oratorios 182. 183. 184. 219 Orlando. See Lasso (Orlando di), Otteby (John) 213  P. Packe (Sir Thomas) 204	Purcell (Henry). 54. 98. 174. 197. 201. 210.  Pygott (—)

Regnant Castellain de Couchy       122         Richafort (Jean)       222         Richardson (Vaughan)       98         Rival Friends, a Comedy       215         Rodio (Rocco)       228         Rogers (Benjamin)       98         Rogers (Elizabeth)       214	Songs, Duetts, &c. — French, 5. 16. 17. 18. 20. 22. 23. 25. 26. 39. 42. 88. 99. 121 (Recueil de Chansons). 122. 201. 204. 207. 208. 217. 222. 223. 224. 225. Songs, Duetts, &c. — Italian, 16. 17. 27.
Rogers (Elizabeth)	48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 59. 64. 99. 175. 176. 177. 185. 186. 193. 194. 195. 196. 199. 201. 215. 224. 225. 228. 231. 232. Songs. — Persian
Rossi (Salomon)	Songs. — Turkish
s.	Stevens (R. J. S.)       234         Stobœus (Johannes)       126         Stonard (William)       96         Stradella (Alessandro)       49. 56. 57. 98.
Sacchini (Ant°. Maria Gasparo). 231 Sala (Nicola) 229—231	176. 199. 201. 228. Strengthfield (Thomas) 214
Salmon (Thomas)	Striggio (Alessandro)
Saul, an Oratorio 183 Sauntus. The Black Sauntus . 227	"Summer is icumen in," a Round. 46 Susato (Tylman) 171. 225
Scarlatti (Alessandro). 49. 54. 56. 57. 228. Seleuco, an Opera 51	Sylla, an Opera 198
Senfi (Ludwig)	T.
105. 108. 118. 127. 137. Services of the Romish Church, (Breviaries, Graduals, detached	Tallis (Thomas) 98. 105 (Autograph). 140. 174. 179. 226. Taverner (John) xvith cent. 140. 179.
Hymns, &c.) 1. 2. 4. 6. 9. 29. 30. 33. 34. 36. 37. 40. 41. 44. 45. 46.	226. 227. Taverner (John) xviith cent 130
47. 58. 61. 62. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 81. 85. 90. 91. 97. 100. 101. 102. 103. 104. 109.	Taylor (Silas)
111. 112. 115. 117. 122. 125. 131. 204. 215. 233. 236. (See Mass, Mo-	Textor (Henricus)
tetts.) Services of the English Church. 98. 187. 213. (See Anthems, Psalms, Mo-	Timon of Athens, an Opera 201 Titij (Thomaso) 49 Todi (G.)
tetts.) Sguropulus (Georgius) 118	Tomasso [Tomasi?] 229 Tomkins (Thomas) 98. 227
- Shephard (John) 140. 226 - Shepherd (Thomas) 98 - Sheryngham (—) 203. 223	Torkesey (John) 105 Torri (Pietro) 176. 199 Tortora (Marcello) 229
Simpson (Christopher) 142 Smert? (Ric?) 204	Tosi (Pietro Francesco)
Songs. — Arabic 134 Songs, Duetts, &c. — English 18. 24. 26. 48. 54. 99. 100. 138. 140. 200.	79. 80. 83. 86. 87. 89. 92. 95. 105. 107. 110. 111. 113. 114. 123. 123* (Persian). 133. 138. 141. 142. 143.
201. 203 (The Fairfax Collection). 204. 205. 211. 214. 215. 217. 223. 225. 226. 227. 232.	144. 145. 146. 147. 148. 149. 150. 151. 152. 154. 155. 206. 209. 212. 213. 229. 230. 231.

Trouloffe? (John?) 204	Wallis (John) 105
Truie (Noe)	Walsingham (Thomas) 105
Trumpet, Cavalry Signals 94	Waltham Holy Cross Abbey, The
Tucke (John) 213	Manuscript of 105. 144
Tucker (William) 98	Wanless (Thomas) 98
Tudor (—) 203. 223	Ward (John) 28. 226
Tudway (Thomas) 98	Weelkes (Thomas). 28. 98. 174. 227.
Tunstede (Simon) 209	238
Turges (Edmund) 203. 204. 223	Weights.—A Table of Weights set
Turner (William) 98	· to Music 116
Turnhout (Gerard) 174	Weldon (John) 98
Tutor (). See Tudor.	Wert. See De Wert.
Tye (Christopher) . 98. 179. 226. 227	Wesley (Samuel) 234
	White (Matthew) 98
	White (Robert) 221. 226
U.	Wilbye (John) 28. 227
	Wildbore (Robert or John) 98
- Ubaldus Monachus 110	Wildres (Philip de) 224
	Wilkinson (Thomas) 98
	Willaert (Adrian). 222. 223. 224. 225.
v.	228.
	Williams (Thomas) 98
V. (A. D.) 150	Wilson (John) 201. 214. 232
Vaqueras (—) 238	Wise (Michael) 98
Vecchi (Orazio) 200. 238	Wismes (Nicolaus de) 22. 25
Venosa, Prince of. See Gesual-	Woolcott (Charles) 98
do (C.)	Wylde (John) 105
Veracini (Antonio) 199	,,
Verdelot (Philip) 228	
Victoria (Tomaso Ludovico da) 156.	. Y.
167. 174.	. <del></del>
Vinders (Jeronimo) 222	Yorkshire Feast 197
Virginals, The 26. 214. 215	I OI MBILLY I CONT. I I I I I I I I I I I I I I I I I I I
Vulpio (Giovanni Battista) 49	
Valpio (Giovania Battibus)	<b>Z</b> .
***	
W.	Zacconi (Ludovico)
*** **	Zarlino (Giuseppe) 224
Walkly (Anthony) 98	Ziani (Marco Antonio) 57

1 mm on 7 3 7 5

